

# Sets in Order

35¢

## SQUARE-8 SQUARE DANCE CLUB

Sets in Order  
462 No. Robertson Blvd.  
Los Angeles, California

Dear Editor:

The Square-8 Square Dance Club started their clip with the Annual Easter Festival attractive acoustics and a wonderful floor, combined with better, helped assure the success of the dance.

A new Beginners Class, meeting on Mondays for going concern with 7 squares of enthusiastic right hand from their left. What has proved fact that at least two couples, often as many members of the Square-8 Club come to the dance.

We had a good turnout for guests always encourage members to bring several group round dance demonstrations.

Many of us in the area are especially those of us who are planning a caravan of dancing to Detroit in this area.

be with us.  
be visiting with us.

to a good effect didn't be

regular enthusiasts.  
Shymkus. we dance. between

to dance who might dance  
so friends any square dancing through. Come and dance

Sincerely yours,  
Barbara White  
Barbara White

SQUARE DANCING IS FUN

The Official Magazine  
of SQUARE DANCING  
VOL. XI NO. 4  
APRIL, 1959



For the VACATION of a lifetime  
make it ASILOMAR this year



*This is  
Merrill Hall  
where we dance*

**July 26--31, 1959**

**THE SQUARE DANCER'S DREAM VACATION**  
HAMILTONS • KRONENBERGER • LEWIS • VAN ANTWERP  
OSGOOD • RICHARDS • LUNETTE & JACK • CHUCK JONES

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462 North Robertson Boulevard, Los Angeles 48, California





# Square Dance Date Book

- Apr. 3-4-12th Ann. Aggie Haylofters Fest.  
CSU Campus, Fort Collins, Colo.
- Apr. 3-4-Annual Decatur Assn. Jamboree  
YWCA Bldg., Decatur, Ill.
- Apr. 4-Northwest Spring Festival  
Enid, Okla.
- Apr. 4-5th Virginia Reelers' Festival  
Charlottesville, Va.
- Apr. 4-4th Minot Festival  
Munic. Audit., Minot, North Dakota
- Apr. 4-Young at Harts 3rd Ann. Schol. Dance  
Hart Hi Cafeteria, Newhall, Calif.
- Apr. 4-Round Dance Jamboree  
Lubbock, Texas
- Apr. 4-Rainbow Squares Breakfast Dance  
Masonic Temple, El Cajon, Calif.
- Apr. 5-A-Square-D 1st Dist. Soph. Dance  
Van Nuys-Sherman Oaks Pgd., Van Nuys,  
Calif.
- Apr. 10-5th Anniv. Plainfield Promenaders  
Cook School, Plainfield, N.J.
- Apr. 10-11-8th Spring Jamb. Folk Dance Fed.  
Man. (East. Div), Weston Sch., Winnipeg,  
Man., Can.
- Apr. 11-Alabama Jubilee  
Birmingham, Ala.
- Apr. 11-Northeast Festival  
Tulsa, Okla.
- Apr. 11-Kentuckiana Spring Festival  
Freedom Hall, Louisville, Ky.
- Apr. 11-Southern Dist. Spring. Fest.  
Civic Audit., Ardmore, Okla.
- Apr. 11-1st Ann. Foot and Fiddle Fest.  
Alexandria, La.
- Apr. 11-Southwest Kansas Festival  
Munic. Audit., Dodge City, Kansas
- Apr. 12-Denver Council Spring Festival  
Denver, Colo.
- Apr. 12-9th Ann. So. Bend Callers' Club Fest.  
Laurel Club, South Bend, Ind.
- Apr. 17-18-Ann. Fest. Kansas Callers' Assn.  
Munic. Audit., Topeka, Kans.
- Apr. 17-18-4th Ann. Las Vegas Festival  
Rancho H.S., Las Vegas, Nev.
- Apr. 18-3rd Ann. Mid-State Festival  
St. Bonaventure Mem. Hall, Columbus, Neb.
- Apr. 24-Heart of Am. Fed. "Facts" Dance  
Munic. Audit., Kansas City, Mo.

(More dates next page)

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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Los Angeles 48, California

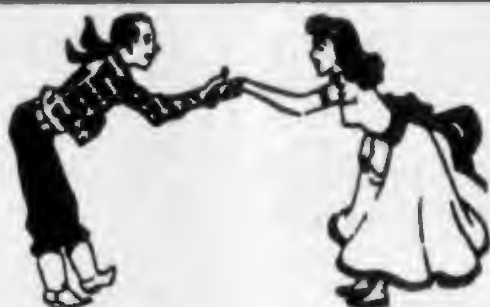


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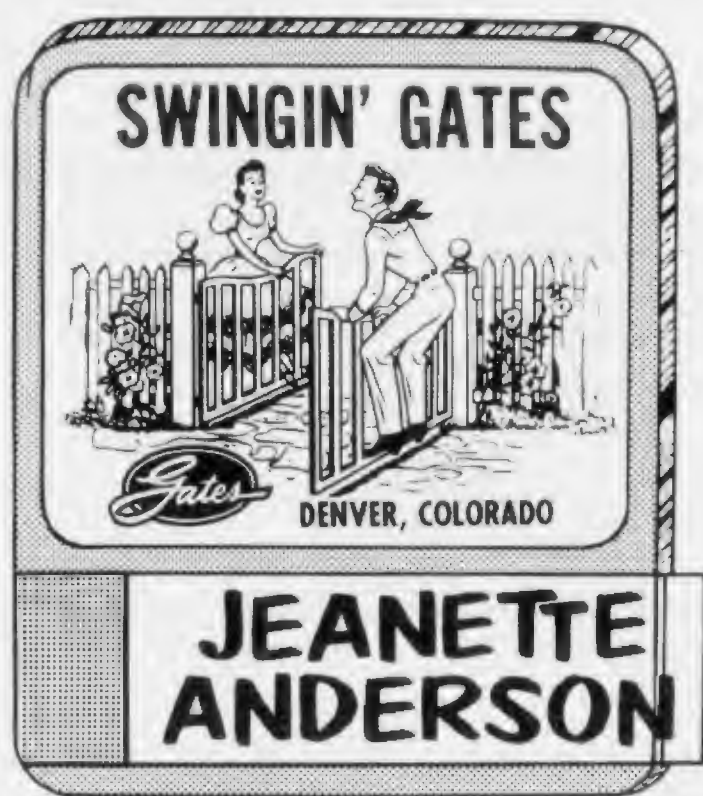
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Apr. 25—Belles & Beaux Get Together  
 Jackson, Mich.  
 Apr. 25—Blue Ridge Festival  
 W. Frederick J.H.S., Frederick, Md.  
 Apr. 26—7th Ann. Spring Fest. Indianapolis  
 Call. Assn., Indiana Roof Ballroom,  
 Indianapolis, Ind.  
 Apr. 30—Kentucky Derby Street Square Dance  
 Louisville, Ky.  
 Apr. 30-May 2—7th Ann. Florida Convention  
 Miami Beach, Fla.

May 1-2—11th Ann. Omaha Festival  
 Ak-Sar-Ben Colis., Omaha, Nebr.  
 May 1-2—Ann. Festival of All Nations  
 Roosevelt Center Audit., Washington, D.C.  
 May 2—8th Ann. Iowa Spring Fest.  
 Vet. Mem. Colis., Cedar Rapids, Iowa  
 May 2—Squarenaders 1st Anniv. Festival  
 Wash. Sch. Audit., Green River, Wyo.  
 May 2—8th Ann. Fest. Ill. Federation  
 E. Junior H.S., Kankakee, Ill.  
*(More dates page 42)*



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Just as April showers bring good things to a dawning Spring, so do WINDSOR'S April releases bring good things for your square and round dancing enjoyment. When you've tried them, you'll understand why we're all puffed up with pride over these fresh new dances.

"TENDERLY" - a perfectly **scrumptious** new waltz originated by Joe and Es Turner of the Washington, D. C. area and probably destined to become the most important dance in its category for 1959. Devotees of good waltzing will cherish this truly fine dance.

"MORNING WALTZ" - marks the return of Cleo Harden to the dance composing field after a much-missed absence. This is a simple but spirited dance that is easy to do and highly satisfying, even for folks who may not be too sharp on their waltzing.

No. 4651 - Music by the GEORGE POOLE ORCHESTRA

\* \* \* \* \*

"AIN'T NEVER GONNA TELL ON YOU" - when you combine music like this with calling by Bruce Johnson and a dance written by Ruth Stillion, you've got something that's right as rain and a sure-fire hit!

"MY DREAMS ARE GETTING BETTER" - a relaxed and smooth-rolling dance written by Dick Riggs of Los Angeles to delightful 4/4 rhythm. If you liked "Calico Gown", you'll certainly like this. Bruce calls it real dreamy.

Music by THE SUNDOWNERS BAND

No. 4475 - with calls

No. 4175 - instrumental





## HOW IS YOUR WALTZING COMING?

Lately, we have had so many inquiries from you about Lloyd Shaw's Album, LEARNING TO WALTZ and about his ROUND DANCE BOOK, that we assume by now you are making progress.

Are you ready for some simple pattern waltzes? We suggest the following dances from our catalog

- #101 — Merry Widow Waltz
- #104 — Black Hawk Waltz
- #109 — Waltz of the Bells
- #145 — Veleta Waltz
- #X-99 — Valley Waltz
- \*#207-45 — Honeymoon

And if you have four or more couples you can dance these, too:

- #X-76 — Waltz Ballonet Mixer
- \*#214-45 — Cattle Call Waltz Quadrille (called)
- \*#212-45 — Hills of Habersham contra (called)

You'll feel wonderful!

\*45 rpm

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*Lloyd Shaw* RECORDINGS, INC.  
Box 203  
Colorado Springs, Colorado

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## "WALTZ WITH THE HAMILTONS"

The attractive book,

"AMERICAN  
ROUND  
DANCING"

by Frank Hamilton  
is full of definitions,  
positions, steps, drills,  
styling, hints on programming plus a special  
Teacher's Supplement. Every round dancer  
and R/D teacher needs it . . .

\$1.50 plus 10c mailing

## MUSIC FOR EASY WALTZING

Sets in Order Record No. 3101 is music for you to practice the waltz drills found in the book. Instruction sheets and verbal cues will aid you to waltz more correctly and with greater ease. \$1.25.

THE BOOK AND THE RECORD ARE  
AVAILABLE AT YOUR FAVORITE DEALER'S



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . I called my first square dance in 1928 while a sophomore in high school. It sure ain't the same, so far as square dancin' is concerned. Those were the good old days, before rat race jitter bug type of square dancin'. I know I'm an old fogey and slowin' up to let the whoop and holler, run 'em ragged, hot shot callers take over . . .

Twenty-four couples (are graduating from my class) from the Rocky Mountain National Park Service. Rest assured they are learning the niceties of dancing and are having loads of fun — recreation and relaxation — not wreck-recreation, ulcers and track training.

"Charlie" Kremenak  
Estes Park, Colo.

Times will change — so will conditions. We can only hope that in our dancing of today there are enough of the callers and dancers who do have their eyes toward the future and the permanency of the activity. Editor.

Dear Editor:

. . . Maybe the simplicity and beauty of truth will some time be captured by the round dance writers . . . and then the dancers can settle for 20 worthwhile dances that are works of art rather than swallowing all the trash which seems only to produce a glob of indigestible something, emotional tension, frayed nerves and hostile feelings. A warmth of feeling in achieving a smooth flowing waltz, two-step and square that fits together . . . is a sharing experience that gives growth to all.

Elsie and Gilbert Kerkhoff  
Kenosha, Wisc.

Whether square or round, there will come a time when we just enjoy dancing for the sheer pleasure of flowing, comfortable figures. There has been progress and the next few years should unfold additional steps in the right direction. Ed.

Dear Editor:

We sure do enjoy Sets in Order. I'm glad when it comes in and my husband is not home as I get a chance to read it from cover to cover (For more letters please turn to page 46)





# AS I SEE IT

bob osgood

April 1959

**W**E'RE DEDICATING this particular issue of Sets to that ever-growing important phase of the activity, Summer Camps. Long before now folks have started planning this year's vacation with an emphasis on square dancing, and for 1959 the selection is greater than ever. For your choice of locations, faculties and dates take a look at pages 10 and 11.

One couple we know saves quarters toward their camp fund. Every quarter they get in change goes into a glass Alka Seltzer bottle. Each bottle holds approximately twenty-one dollars. According to them this is a painless method of saving. Another couple runs a small market and decided that they'd save every silver dollar that they took in and put it aside for their camp fund. All went well for the first month or so and they'd collected \$50 when the store was held up and along with the rest of the loot went the fifty silver dollars. Undaunted, they started in again and this time managed to save the necessary amount.

That reminds us of the Lutzes in Laramie who sent in their deposit for a square dance vacation institute — thirty silver-dollars — in a jar — packed in honey.

Mainly square dance camps attract two types of enthusiasts. There are those who just want a vacation and have discovered no better way to enjoy themselves than in the company of folks who share a common interest. Then there are those who count this time as an investment in learning more about the activity. For both purposes there is no greater value.

A week-long institute differs from a festival, round-up or convention in that a much smaller group, meeting under ideal circumstances, has the advantage of enjoying some continuity in programming. During one average square dance camp period you spend approximately 70 waking hours dancing and becoming better

acquainted with one group of wonderful people. This just about equals the amount of time you spend in one whole year with your square dancing friends at the home club that meets twice each month.



If attending a square dance camp is fun — the anticipation is equally enjoyable, though sometimes almost unbearable. One delightful young Mrs. we know managed to successfully weather the weeks of planning before attending a recent camp session, continually telling herself that she wasn't excited. She had to spoil the entire illusion on the first night by brushing her teeth with her husband's shaving cream. Another calm and collected individual of our acquaintance took great pains in selecting the wardrobe for the week's camp activities. Everything was assembled according to color and style until—alas!—the arrival at the camp and the shocking discover that she'd only packed the right slipper of each of seven pairs of ballets.

For 'most every one of you there is a square dance vacation camp within a day's drive from your city. Why not send for brochures and talk to friends who have attended camps in the past? Maybe your vacation time will allow you to travel even further. You can choose just about any type of surroundings and scenery you want. A square dance vacation can be the happiest holiday of your entire life. Why don't you find out for yourself *this year*?

## *This Business of Taping*

**T**HE EXCHANGE of tapes of square dance programs around the world is getting to be quite a hobby for a goodly number of enthusiastic individuals. Some of the tapers



we've visited have as many as 150 complete evenings of taped calls by different callers. It's not at all unusual for dances originally called in Arlington, Virginia, for instance, to be danced a few weeks later in London, Heidelberg or Melbourne. Just as likely, dancers in a basement playroom in New Jersey may spend an entire evening enjoying the calls of some British caller or reliving a dance recorded in Morocco by a caller there.

There are obvious advantages of having these tapes and many times small groups that could never dance to particular callers in person get this opportunity through the use of recorders. There are also certain disadvantages. In most instances a caller designs a particular evening of calling to the floor he sees in front of him. He often regulates his timing and his actual programming to fit the specific group. The recorded calls of this one evening when played out of context or when danced impersonally by some smaller group often do not reveal the caller under his best conditions. By comparison, when a caller is being professionally taped for recordings he often takes from half-an-hour to forty-five minutes or more to come up with a satisfactory "take" on just one number. The balance of the music and voice, the perfect recording equipment manned by qualified engineers and ideal acoustic conditions all blend to make the best possible reproduction. Taped at a dance, the conditions are often at their poorest, depending upon the playback equipment and records the caller is using, the type of tape recorder on hand, and a dozen or so equally important factors. Often as many as ten or more recorders are plugged in to "catch" the dance and sometimes this in itself is a distraction to the caller.



One of the greatest advantages of the taped call is when it is in the hands of a caller. By listening to the extemporaneous performance

of some callers, as picked up on tape, many helpful techniques may be discovered. Clever bits of patter, teaching gimmicks and unusual verbiage can be studied in this manner better than in any other way.

Personally we could not get along without our tape machine. Priceless conversations carried on across thousands of square dance miles remain as an important part of our taped library. In no other way could we hope to learn of the types of callers and variations of calling in many remote places in the world. Properly used, with an understanding of each caller's wishes, taped calls can serve as a means of progress and improvement. Selfishly or improperly used, tapes can misrepresent facts and tend to hinder rather than help the activity.



### *Square Dance Journalism*

**D**ID YOU KNOW that there are more than sixty-five square dance publications in the field today? These range all the way from small area news letters with one or two hundred circulation to international magazines reaching many thousands of dancers every month. Editors and representatives of these specialized publications will meet for their annual get together at the National Convention being held in Denver next month. The majority of these individuals, working without compensation, will gather to exchange ideas that will result in an even greater service for square dancers, everywhere in the country.

### *Yankee Caller*

**O**NE OF THE MOST colorful individuals in the American square dance picture is Ralph Page of Keene, New Hampshire. Ralph has been a part of this activity forever, or so it seems. Perfectly content just to hibernate in his own corner of the world he occasionally comes out of hiding to conduct an institute or serve on the faculty of some dance camp. We visited the Pages a couple of years ago and had a remarkably wonderful time talking background and American folk ways. We happened



to be thinking of Ralph just now as we were discussing square dance publications and the job they were doing, and we wondered if you've seen Ralph's magazine. It's called "Northern Junket" and it's loaded with some of the most unusual, most delightful bits of Americana you'll ever run across. Dances you've never heard of before, New England recipes and bits of folk lore and wit fill the pages from one cover to the other. We wouldn't part with a single one of our back issues and we think you'd feel the same.

### *An Important Partner*

**T**HIS APRIL issue of *Sets in Order* that you're holding is just about average size—64 pages. You'll notice that its contents are of two types. The largest portion of the magazine — 40 pages — is what we call the editorial section. In this 63% of the total are the cover, the Grundeen cartoon, the regular features such as "As I See It," "Chuck Jones' Notebook," the picture page, "Ladies on the Square," "The Style Series" and this month's "Round the Outside Ring" with its coverage of square dance happenings in twelve states, Hawaii and Canada. All-in-all, this month there are 22 feature articles, 26 photographs and 9 cartoons. Top this off with the dances (37 squares, 3 rounds and one contra) and you have what we like to think is a well-rounded square dance magazine.

Now, take away those 40 pages and look at the remaining 24. We're particularly proud of these for they represent the 110 advertisers whose products and services qualify for space. That's right, we really mean *qualify*. When we started *Sets in Order* more than 10 years ago we felt that there should be an exclusive place for square dancers to sell their products, and so every ad you see in these pages has to pertain to this hobby. (You'll find no liquor, medicines, tobacco or any of hundreds of products that have no connection with square dancing.)

Advertisers pay for far more than just their 37% of each issue. In all probability, without these folks to help out, your price for each copy would be almost double what it is. More important even than that is that these products and services do have a necessary place in the complete square dance picture. Sometimes we take them for granted, but when we stop and

think what would we do without many of the products displayed on these pages, we can't help but be grateful.

### *Terminology*

**W**E'VE long been harried by the different ways to spell square dance terms such as do si do (docey do, dough si dough, do ci do, etc.) and we've been quite intrigued with area styling differences as for instance, with the promenade (hands joined with the rights on top, hands joined with the lefts on top, ice skaters position, varsouviana position, escort position, etc.). However, one of the most perplexing problems to a dancer, at least a few years ago, was the complete lack of uniformity in some calls. Take the call "allemande left." You'd have no trouble when it was simply switched to "left allemande" but you might stop dead in the air if you visited West Texas and were told "on the corner with your left hand, etc." Actually, even that isn't so bad when you compare it to what we heard when we first danced in Phoenix, Arizona in about 1946. At that time, their call for a left allemande was "Swing on the corner like swinging on a gate." There may have been other variations, but these were enough to slow us down.

### *Pome*

**F**ROM AN OLD, yellow newspaper, perhaps a half century old, or older, comes this delightful bit of Americana sent in by our friend John McGinn in Indianapolis, Indiana. The actual date isn't given, nor is the author known but it's called "Words of Square Dance":

**SLUTE yer pardners. Let her go!  
balance all an' do-se-do  
Swing your gals an' run away!  
Right an' left an' gents sashay!  
Gents to the right an' swing or cheat—  
On to the next gal and repeat!  
Balance next an' don't be shy!  
Swing your pard an' swing 'er high!  
Bunch the gals an' circle round!  
Whack yer feet until they bounce.  
Form a basket! Break away!  
Swing an' kiss, an' all get gay!  
All men left an' balance all!  
Lift your hoofs an' let 'em fall!  
Swing yer opp'ste. Swing again!  
Kiss the sage hens if you kin.  
Back to pardners, do-se-do—  
All jine hands an' off you go!  
Gents salute your little sweets!  
Hitch an' promenade to yer seats! —**



# SQUARE DANCE VACATIONS 1959



FROM A SMALL handful of summer institutes ten years ago has grown an amazing program of camps across the United States and Canada. Shown here are listings that have been sent in to us by presstime. The entire square dance camp picture represents a big step in the progress of the activity. Several of the sessions shown here are now in their tenth year; others are just starting out. Listings do not represent an endorsement by Sets in Order but are intended as a public service.

May 24-27; June 1-6; June 29-Aug. 22 (10 separate sessions) — Shillings Lightning S Guest Ranch, La Veta, Colorado. Red Warrick, Pancho Baird, Johnny Le Clair, Mike Michele, Bob Graham, Buzz Brown, Jerry Helt, Max Forsyth, Paul Brading, Johnny Davis, Kenneth Marshall, Selmer Hovland, Emery Van Hook, Don Armstrong, Bob Johnston, Bob Smithwick, Eddie Gaut, Tod Williams and Marvin Shilling. Write Marvin Shilling, La Veta, Colorado.

May 29-31—2nd Sash-Shayers Memorial Day Week-End, Hotel Stearns, Ludington, Mich. Decko Decks, Marie Gray, Bud McLeods. Write "Doc" Jamieson, 612 Woodcrest Dr., Royal Oak, Mich.

May 29-June 5—Oglebay Institute Folk & Square Dance Camp, Wheeling, W. Va. Don Armstrongs and national folk dance leaders. Write Mrs. Elizabeth Faris, Oglebay Inst.

May 31-June 7; July 5-Aug. 9—12th Ann. Rocky Mountain Square Dance Camp, Lookout Mountain, Golden, Colo. (6 separate weeks). Ray Smith, Harper Smith, Johnny Le Clair, Bill Castner, Ernie Gross, Wally Schultz, Knapps, Urbans, Stapletons, Lynns, Dena Fresh, Al Brownlee, Jim Moore, etc. Write Paul Kermiet, Rt. 3, Golden, Colo.

June 1-6; June 29-July 4; July 6-11 (3 separate weeks)—Square Dancing Vacation, Grosvenor's Inn, Estes Park, Colo. Frank Lane, Johnny Barbour, Nathan Hale, Jack Jackson, Date Fosters. Write Frank Lane, P.O. Box 513, Lawrence, Kansas.

June 7-20; Aug. 23-Oct. 17—Square Dance Vacations, Kirkwood Lodge, Osage Beach, Mo. (10 separate weeks with 10 different staffs). 10th week recently added with Lee Helsel, Johnny Davis, Raymond and Dorothy Rees. Write Square Dance Vacations, address above.

June 14-19—Fun Vacation, Pine Point, Elkhart Lake, Wisc. Ed Gilmores, Manning Smiths, Al Brundages. Write Al Brundage, Brookfield, Conn.

June 21-26—Holiday Institute of Squares, Browns Lake Resort, Burlington, Wisc. Johnny Davis, Jerry Helt, Bill Shymkus, Vince Belgarbos. Write Holiday Institute, 3965 Milwaukee Ave., Chicago 41, Ill.



- June 28-July 3-Totemland-Shawnigan Lake, British Columbia (near Victoria). The Bob Osgoods, Bob Ruffs, Harry Summervilles, and Al Berrys. Write the hosts, Viv and Pete Prentice, 455 West Broadway, Vancouver, British Columbia, Canada.
- June 28-July 3-10th Annual Summer Session, Jackson, Montana. Lee Helsels, Jim Brooks, Bruce Johnsons. Write Hayloft, Alderwood Manor, Wash.
- June 28-July 3-Vacation in Paradise, Nippersink Lodge, Genoa City, Wisc. Joe Lewis, "Doc" Heimbach, Max Forsyth, Bob Smithwicks. Write Irene Heimbach, 13020 So. Greenwood Ave., Blue Island, Ill.
- June 28-July 3; July 5-10 (2 different sessions)-Dance-A-Cade, Summit Hotel Resort, Uniontown, Pa. Frank Hamiltons, Joe Turners, Harley Smiths, Joe Lewis. Write F. Hamilton, 3330 Hermanos, Pasadena, Calif. or J. Turner, 6317 Poe Rd., Bethesda, Md.
- July 1-4-5th Florida Short Course. University of Fla., Gainesville, Fla. Harper Smith, Pete Petermans. Write Ernest R. Bartley, Univ. of Fla., College of Arts and Sciences, Gainesville, Fla.
- July 6-11-Shares in Squares Vacation Institute, Daytona Plaza Hotel, Daytona Beach, Fla. Earl Johnston, Dick Leger, Warren Popp, Lou Browns. Write John Kobrock, 230 Harvard Circle, Newtonville 60, Mass.
- July 11-18-Pairs 'n' Squares, Geneva Park, Lake Couchiching, Ont., Can. Don Armstrongs, Manning Smiths. Write Harold Harton, 224 Poyntz Ave., Willowdale, Ont., Canada.
- July 12-17-10th Annual Summer Session, Quinault, Wash. Lee Helsels, Jim Brooks, Bruce Johnsons. Write Hayloft, Alderwood Manor, Wash.
- July 12-17; July 26-31; Aug. 9-14-Callers' College, Hotel Colorado, Glenwood Springs, Colo. For Callers Only. Ed Gilmore. Write Ed Gilmore, Department C, P.O. Box 191, Yucaipa, Calif.
- July 19-24; Aug. 16-21-"Funstitute," West Point, N.Y. Bruce Johnsons, Al Brundages, Mannings Smiths, Max Forsyths, Johnny LeClairs. Write Al Brundage, Brookfield, Conn.
- July 24-27-Scottish Country Dance Weekend, Pinewoods Camp, Plymouth, Mass. Write David Bridgham, 80 Myrtle St., Boston 14, Mass.
- July 26-31-Sets in Order Summer Institute, Asilomar, Pacific Grove, Calif. Frank Hamiltons, Arnie Kronenberger, Joe Lewis, Bob Osgood, Bob Van Antwerp. Write Sets in Order. 462 N. Robertson Blvd., Los Angeles 48, Calif.
- Aug. 10-15-Lloyd Shaw Fellowship, Colorado Springs, Colo. Write Dorothy Shaw, 1527 Winfield Ave., Colorado Springs, Colo.
- Aug. 14-16-Florida Square Dance Week-End, Sea Isle Hotel, Miami Beach, Fla. Jim Brower, Gordon Blaum, Dick Doyles. Write Gordon Blaum, 7400 S.W. 37th St., Miami, Fla.
- Aug. 16-21-3rd Sash-Shayer Pow Wow, Wigwassan Lodge, Lake Rosseau, Muskoka, Ont., Can. Decko Decks, Max Forsyths, Angus McMorran. Write Angus McMorran, 90 Ruskin Ave., Ottawa, Ont., Canada.
- Aug. 17-22-Smiths August Institute, Mem. Student Center, College Station, Texas. Don Armstrongs, Manning Smiths. Write Manning Smith, 115 Walton, College Station, Texas.
- Nov. 24-29-Hacienda Holiday, New Port Richey, Fla. Don Armstrongs, Manning Smiths, Harold Harton. Write Armstrong, Rt. 1, Box 643, New Port Richey, Fla.



# "RODEO OF ROUNDS" AT THE NATIONAL CONVENTION

By Paul and Pauline Kermiet, Rounds Chairmen, Golden, Colo.

THE ROUNDS' Workshop Committee consisting of the Paul Kermiets, Charlie Tuffields and Russ Hendricksons have planned a most interesting program for the forthcoming National Convention to be held in Denver, May 28-30. The workshops will be scheduled in the three levels usually encountered — easy, intermediate, advanced — 7½ hours each day, and will be branded to adhere to the Colorado Centennial theme of, "Rush to the Rockies," like this:

## Foothills Rounds

Here will be introduced the easier rounds — for the tenderfeet, or the new miners just beginning to pan for the riches that others have found and enjoyed. These will be rounds on the square dancers' level.

## Deeper Diggin's

This will be the intermediate level of round dancing — not too difficult for most square dancers. It will be for those who have already found a little gold and have learned the rudiments of mining and give them an opportunity to dig a little deeper to obtain the riches awaiting them.

## Dancing Around in the Clouds

Here will be presented rounds with more challenge. This is the place for those aspiring to climb to the peaks, for the hard-rock prospectors, the dyed-in-the-mineral rounders. Any waltz quadrille will be scheduled in this section, which should prove most interesting.

An innovation in the planning stage is one to be called, "Hashing the Rounds." Provided space and time can be arranged, some 12 or so of the nation's leading choreographers will be asked to present their newest to a workshop group composed of fellow round dance leaders. Ten to fifteen minutes are all that will be allotted for any presentation. Admission to this section will be limited to round dance leaders, upon application. Some of the season's hit rounds may emerge from this section.

Another innovation which we hope will prove popular is that instead of having definite periods devoted to basics, styling, definitions, etc., each leader will be asked to stress at least one point of styling during his dance presentation and one short-cut or teaching hint he has

Paul and  
Pauline



Convention Photog. Intl.

found to be good. In the Foothills Rounds section leaders will be asked to include some basics along with the rounds they present. We feel that this is the best way to acquaint the most of the round dancers with the most important points of styling.

Plan now to be in on the "Rush to the Rounds."

## ROUNDS TO BE DANCED AT "NATIONAL"

FOLLOWING a coast to coast survey conducted by Vic and Millie Kirkbride, Round Dance Program Chairmen for the National Convention, the following were chosen as those most desired to be danced. "Tammy," the number 1 choice, was a 2 to 1 favorite.

<i>Dance</i>	<i>Label</i>
Tammy	Sets in Order
Champagne Time	Coral
Love Me	Mercury
You Can't Get Lovin'	Dot
Tennessee 2-Step	Columbia
Trudie	Cub
Gadabout	Mercury
Happy Polka	Sunny Hills
Fancy Pants	Mercury
Cinderella Waltz	Windsor
Rick Rack	Sunny Hills
Why Ask for the Moon	Decca
Left Footed 1-Step	Windsor
Honeymoon Waltz	Shaw
Verdell	Sets in Order
Lovers 2-Step	McGregor
Blue Pacific	Windsor
You'd Be Surprised	Felsted
Bubbles in the Wine	Coral
Lovers' Waltz	Shaw
Let It Shine	Columbia
Dreaming	Windsor
Hot Lips	Decca
Mannita	Columbia
Two Penny Waltz	Black Mountain
Bonita Two-Step	Sunny Hills
Exactly Like You	Decca
Why Oh Why	Felsted



# REQUIREMENTS FOR A ROUND DANCE TEACHER

*By Dena M. Fresh, Wichita, Kansas*

**T**HE FUTURE of round dancing depends upon the caller, leader and teacher. The goal of any recreational activity is enjoyment through mass participation. The function of a leader is two-fold: to teach and to guide. By setting a wholesome and spirited example and providing a program in line with the best current thinking in the field, one can best help more people have more fun round dancing.

First of all, the potential teacher should have a good sense of rhythm and timing even though he lacks professional musical training. He should recognize easily and quickly the basic 2/4 and 3/4 rhythms and stay on the beat as he teaches.

## **Basic Steps Important**

He needn't be an "exhibition dancer," but he should be able to do correctly the basic steps and figures used in round dancing. He should have well in mind the six basic round dance steps, namely: the two-step, waltz, var-souvianna, schottische, and polka. As an extra added teaching crutch, he should investigate all possible sources and methods of teaching each and develop one that suits him best. Many fine articles and books are on the market today and offer much valuable information.

Even though his dance background has been in ballroom, square or folk dancing, he should possess a working vocabulary and understanding of accepted round dance terminology. Leaders in the field now offer booklets explaining these in detail.

Familiarity with the best of the older but ever-lasting rounds is beneficial in spite of the fact he may now be stressing the current popular hits.

An awareness of the importance of keeping the round dance class within the reach of dancers of average ability and reasonable willingness to learn, assures the leader of a definite teaching future. He should never allow his own dancing skill and enthusiasm to tempt him to set too fast a pace or teach too many difficult routines.

## **Kind — But Firm!**

Today's round dance teacher doesn't particularly need training in educational technique

or philosophy to be able to diagnose and cope with individual or class problems. He needs but to test his character on the trouble-maker by being kind, but firm — and the more self control he exhibits in a tedious situation, the better he is!

The flourishing round dance class and teacher are the ones who have FUN together. The teacher must make the dancers feel welcome and that they are making astonishing progress. He should not overstress technical points or focus on mistakes. He should teach his dancers to "dance" rather than too many new routines. And he should be sure they can execute correctly and easily the fundamentals or basic steps used in all round dances.

Important as technical methods may be, the dancers will be influenced by the teacher's attitude and dancing example, reflecting his social philosophy and copying every mannerism. A successful teacher is one who is laden with simplicity and sincerity; one who stays humble so he can climb.

## **ON THE COVER**



No Associated Press nor International News Service furnishes the stories and pictures each month for Sets in Order. Instead, a most unusual network of square dancing correspondents send in news of their area — wherever it may be. Our cover this month pays tribute to these important workers.



## STYLE SERIES: **SIDES DIVIDE**

**First and third go forward and back  
Swing with your opposite  
Swing in the center swing on the side  
As you swing in the center the sides divide**

**T**HIS TRADITIONAL CALL (explained on the right) has all but disappeared from contemporary square dance programs. Like so many patterns dependent on prolonged swinging this one has been moved into the background. The basic idea of inactive couples moving to new positions around the square while the actives are busy in the center is an intriguing one and to insure that this movement will be kept alive several new patterns have been concocted.

Here for example is a version of Whirlwind originated by Clarence Watson (Sets in Order, June 1958):

**First and third go forward and back  
Forward again and you go square through  
Face the sides right and left through  
Well then, you dive through,  
Square through just like that  
Outsides divide and box the gnat**

Without scrambling, the sides find that there is sufficient time to move and be in the next position for the box the gnat. This action is continued until all dancers are once again at their home position.

Another form of the original old figure as shown in Lloyd Shaw's "Cowboy Dances" went something like this:

**First and third go forward and back  
Forward again and the sides divide  
Swing at the center and swing at the side  
New heads go forward, new sides divide  
Swing at the center and swing at the side  
Heads go forward, sides divide  
Swing at the center and swing at the side  
New heads go forward, new sides divide  
Swing at the center and swing at the side  
Allemande left with your left hand  
Partner right, a right and left grand.**







For the simple form of Sides Divide, the heads go into the center and swing with their opposite (1). The sides swing, then separate from their partners (2) and move one quarter to meet their opposites (3) whom they swing while the heads swing their new partners to the nearest side position (4). This is repeated

with the new "head" couples going into the center.

In the version of Whirlwind the heads square through (5) then do a right and left through with the outside two (6). Next, the heads dive through the arch made by the side couples (7) and go into the center where they do a square



through. At the same time the side couples separate from their partners, the lady goes right and the man goes left (8), and meet their opposites with a right hand for a box the gnat (9). The active couples finish their square through and do a right and left through with the couples at the head (10). Once again the

actives dive through the arch made by the non-working couples (11). The outside couples California Twirl (Frontier Whirl) to face the center then they divide and move a quarter to box the gnat and be ready for a right and left through with the active couple. This action continues to follow the call.





# HOMES FOR SQUARE DANCING Part V

**H**OLIDAY HILL, near Delaware, Ohio, is the creation of John and Ginny Rowlands, and sits atop a pleasant knoll on a small farm. It is a party center including a year-round Lodge with a huge fireplace; an outdoor dance patio overlooking a small lake where guests fish, boat and skate. There are a volley ball court, baseball diamond, grassy spots for picnicking and woods for hayrides.

Holiday Hill will celebrate its tenth year next September and during the years the Rowlands have added more and more improvements and centers of interest to their property. The most recent "restoration" is a complete Blacksmith Shop. It looks authentic and it is all set up to roast hot dogs or barbecue.

Square dancing is the backbone of Holiday Hill activities. They start with sixth grade classes and go through to clubs that have been dancing with them for nine years. People come from all directions within a radius of 60 miles.

Parties are planned and directed for all types of groups and all ages in all seasons. In summer there is cool dancing on the patio; winter parties center around the coziness of the fireplace. Sometimes dancers enjoy a chicken dinner or pot-luck before their party. John Rowlands does the calling and teaching at Holiday Hill, with an occasional visit from a traveling caller.



Holiday Hill in Delaware, Ohio, showing the lake in the foreground.

## Hagen's Square Dance Hall — Renton, Wash.

Last fall's square dance season opened in the Seattle area with a special flair because it also marked the opening of Hagen's Square Dance Hall, designed and built especially for square dancing.

After two years of hoping and planning, Doris and Arne Hagen completed their building, which is just south of Seattle in Renton, Wash. The Jo-C-Do Club of Seattle sponsored the opening at which 45 squares of happy dancers plus numbers of spectators, were present. Joe Hall was M.C. for this auspicious event and also did much of the calling.

The spacious hall has a maple floor, perfect for square dancing, which will accommodate 36 squares. It has beam ceiling construction with wagon wheel and lantern chandeliers to lend atmosphere. A separate dining area adds to the convenience and social aspect for the dancers who want to "sit one out," as well as for the serving of refreshments.

A parking area adjacent to the hall will accommodate 100 cars and the wooded setting is an attractive one.

Regular open dances are scheduled each Friday and Saturday night at Hagen's Hall, with more and more week-nights being snapped up for classes and clubs. The Hagen Hall is a real addition to square dance facilities in the Seattle area and dancers welcome it.

At Hagen's Hall in Renton, Wash., the camera catches highlights on the lantern chandeliers as the crowd pauses during the dancing.







# The SQUAREDANCE PICTURE

Well, this is starting them pretty young. Here is David Allan Lamberton of Kelowna, B.C., Canada, who was born October 24, 1958. His parents? Oh, they're Shirley and Gordie Lamberton and they square dance, too.

Square dance visitors to Honolulu may meet this group in their island dancing. They're Jeans & Janes Club officers: Wayne Machida, Hon Wa Wat, Satsuki Mizoguchi, Edith Lawrence, Laura Lum, John Braz, Robt. Yamaguchi and David Hashimoto.



Members of the American military stationed near Munich, Germany, dance to Betty Casey's calling at the Steiff factory's "Teddy Festival" at the hamlet Geingen on the Brenz. The event marked the centennial of the birth of "Teddy" Roosevelt and dates back to 1906 when at a reception for the then president a Washington caterer decorated the Roosevelts' table with Steiff toys. It is said that Roosevelt named the stuffed toy bears "Teddy" bears and so they have become known everywhere.





# Chuck Jones

## NOTE BOOK

Dear Bob,

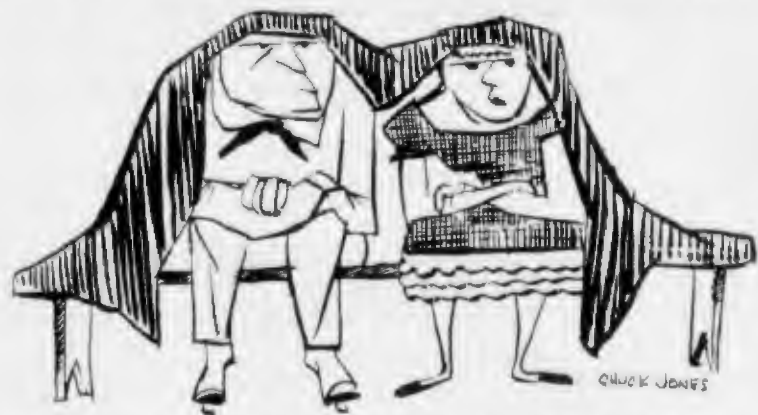
As I have mentioned before, the best substitute for talent is to surround yourself with talent — a rule that I have followed assiduously for most of my professional life — so this month I would like to show off a few of the enormously talented people who write to me.

The round-dance picture continues to boil; more and more dances appear and (it seems to me) less and less people are dancing them at square dances. We've been keeping a kind of rough check in our area and it seems to average out that about one couple in four are doing the rounds — that is, twenty-five percent of those attending a given square dance are able to participate.

Which brings Fran Dixon into the picture— (Fran and Bud Dixon were chairmen of the San Diego National Convention, as if you didn't know):

"What would we think of a hostess who deliberately served something that the majority of her guests didn't or couldn't eat? Such as pork to a group of Mohammedans? Seems to me that it is hardly the courteous thing.

"Along the same idea is the simple one that my mother taught me . . . that it is simply not very polite, or good manners to ask someone to a party and then play games that only a few can play . . . I can still hear her say, 'Let's do something that everyone can play' . . . When people get dressed up to go to a square dance they don't like to be left on the sidelines . . . I don't . . . you don't . . . neither does anyone else.



**Nobody Really Likes the Side Lines**

"Still another point (I'm full of 'em today) is that a lot of dancers have faced up to the fact that they can do or at least attempt the

Varsouvianna (after all, grandma did it and so can I) or some of the other old favorites but . . . that they just might look slightly ridiculous trying to do 'The Well-tempered Tambourine.' Some of us have come to the sad conclusion that we can make fools of ourselves easily enough without trying some of these trickier round-dances.

"With all this my biggest regret is that we here are still unable to make this understood: it's not because we don't love round-dancing that we bemoan the present trend . . . it's because we *do* like it and want to go on sharing it with all square-dancers . . ."

I am sure that this is a regret shared by most of us, Fran, thank you for stating it so vividly.

The "Big Yes" idea seems to have caught on in a number of places including Sacramento and this is what Ira and Anne Samuels wrote about it:

"Your article in the November issue on giving the 'yes's' a chance was just wonderful — could be inspirational! The implications are limitless and of course it applies to just about everything we do — not just the square dance way of life.

"Can you do more bits like this in future articles? Maybe something to combat the ubiquitous bickering which so frequently seems to be a part of almost any organizational activity — especially square dance clubs.

"Dottie's contribution in the July, '57 'Sets' was a genuinely helpful forward step in this direction, we felt. How about taking quivering quill in hand, Chuck, and reporting on how to get along better with each other while participating in our favorite activity?"

This letter, I think, has everything — it is flattering (I can accept a fantastic amount of flattery without foundering), it says nice things about my wife (she, oddly enough, needs love too), and it is helpful. Thank you, Samuelses, I will certainly give it a fling.

Now listen to an excerpt from a newsletter sent out by Allen and La Vaughn Hatfield from the Whirlaway Record Shop in Elkhart, Indiana, I think you will find it as heartening as I did:

"There are new ideas for you each month in our national magazines — a perfect example of this is a great idea by Ray Black of Elkhart which evolved from a Chuck Jones article in



Sets in Order. As most of us have learned—square dance activities must be planned in advance. The bigger the idea, the longer in advance preparations must be made. Ray's idea is simply this: Let's plan now to attend the National Convention in 1960 at Des Moines, Iowa! This is not a plan for the next convention at Denver; it is for the convention which is a year and a half away. If no plans are made there *may* be two or three couples who will attend the Des Moines Convention from this immediate area. If, however, other clubs will accept this idea and use it as it is intended to be used — there could be at least 100 couples headed for Des Moines at Convention time 1960 from this our own area. To elaborate on Ray's basic idea it is first necessary for us to admit to ourselves that the first natural answer for most of us is to say, 'No, it's not practical!' *This attitude kills the idea immediately* without regard to the merit of the idea. We say 'No' simply because it is the quickest answer which involves no effort on our part, not because we really think the idea will not work. It *will* work, it *will* take effort on the part of every dancer and — as with every worthwhile project — its success will equal the amount of effort which we all put into it. To put the idea into gear Ray proposed the following:

- '1. Every club member would plan to go to the 1960 National Convention.
- '2. The initial planning period would go for six (6) months.
- '3. No club member would be allowed any negative remark on the proposal in the planning period.
- '4. We would accept all constructive ideas and plans for the project in this period. Club acceptance (Elkhart 8's) of this plan was carried on a show of hands with none to the contrary."

Thank you Ray and Allen and La Vaughn for extending and improving the idea of the "big yes."

And finally a wonderfully funny letter from Emmette Wallace of Pasadena, Texas:

"Bugs Bunny and *Popular Science* have produced an idea which may well revolutionize square dancing! Your idea of using hearing aid earphones so that caller need only whisper reminded me of a recent article in *Popular Science* describing a gimmick for 'silent' TV viewing (to relieve mothers from having to

listen to *all* the Westerns). The gimmick is attached to the audio of the TV set and to a wire around the periphery of the ceiling (I think), then the volume of the set is turned to the point of no audible output. Each viewer wears a loop (antenna) about his head and a miniature earphone.

"Think of the possibilities!

"By using two ear-plugs — one for each ear (naturally) — one for the caller and one for the orchestra — all extraneous sound would be shut out — such as your wife nagging; the next square screaming when they get to Allemande left without goofing; the excuses of other people who goofed, etc.

"On the other hand you would miss (1) The call to chow, (2) The cute remark the cute little blonde made (my wife says that any time I say they are cute they *are* blonde — regardless of the color of their skin or hair), (3) The help from the rest of the square when you *goof*.

"The decorative potentials are endless. The women can wear the receiving antennae as head bands — either headache or Pocahontas style, the young men can wear them as trim for beanies, the older (less hair) types can wear them as trim for fur berets and in the summer they could be made into sweat bands. They could serve as chokers or necklaces."



Pocahontas Band

Gentleman's Hairpiece

And so I have a whole new debt that I owe to square dancing — square dancers from San Diego, Sacramento, Elkhart, Indiana and Pasadena, Texas have combined to write this column for me — joggling my brain into fresh thought, lifting my heart and depositing a gift of fresh laughter on my door-step.

A happy green April to you all!

*Chuck Jones*



## THE CLUB DANCER HAS RESPONSIBILITIES . . . TOO

By

Bruce Johnson,

Santa Barbara,

California



SQUARE DANCING is a cooperative activity. For the most part, the current revival has achieved success through the efforts of *dedicated* callers, leaders, associations, publications, and club dancers who have directed their energies and resources toward the expansion and improvement of the square dance movement. (Note: by "dedicated" we mean those who are interested in helping square dancing live on beyond their own pleasures for future generations to enjoy.) To these dedicated individuals, square dancing is not just a pleasant form of recreation; rather it is an avid hobby, a way of life, almost a religion. Some of these individuals have made a full-time business out of square dancing and as such have the financial security of themselves and their families at stake. Nobody ever has or ever will get rich thru square dancing, and a body would be a %!#-/? fool to get into it full-time for the money alone.

While the *professional* dance enthusiasts do all that they can to insure a healthy, stable movement, *this is not enough!* Square dancing cannot survive without the help of the amateurs, who like the privates in the army are the ones who get the jobs done in the long run. It's certainly true that *most* people go to a square dance for fun and recreation, and are not "dedicated" to anything except having a good time. This is as it should be! Unfortunately, there are always a few dissatisfied individuals who become competitive. They try to "prove their superiority" by pitting dancer against dancer, club against club, or caller against caller.

We have probably lost as many dancers from the naturally ensuing "politics" as from any other single cause. I often wish there were a gas we could release which would permeate the air in our dance halls and liquidate all pettiness. It is perhaps too much to hope that as dancers mature in their dancing — so will they mature in their attitudes toward the movement and become dedicated to the square

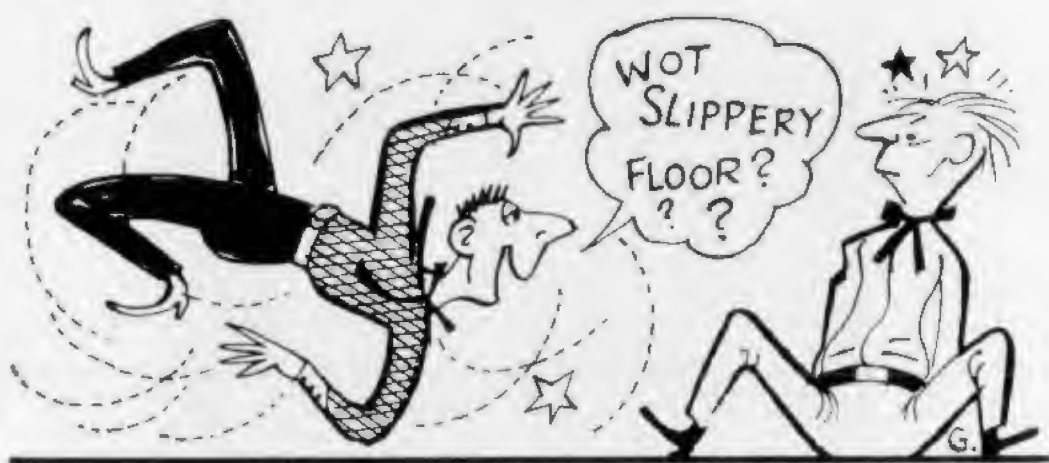
dance way of life. However, if we can get newer dancers to accept some responsibilities toward their own clubs, they will be happier dancers and hence will be a help instead of a hindrance to those who *are* dedicated. To this end, give a listen to one caller's ideas of the responsibilities of a dancer to his club.

1. A dancer should not join a club unless he intends to actively support the organization by attending its dances. If he cannot or does not intend to attend the club with some degree of regularity, let him continue coming as a guest. That way he will not be expected to take on the normal responsibilities of a club member. Cross membership in several clubs (particularly if they meet weekly on nights which are close together) often develops a personality with *no real club affiliation*. Let's face it. Some people are just born joiners. They join everything and support nothing.
2. As a club member, the dancer is expected to give a few hours of his time and effort to club work. This may involve sweeping the floor, kitchen police, collecting money at the door, serving refreshments, decorating, telephoning, sending out card notices, general publicity, or a host of other menial tasks which *somebody* has to do in order to keep the club healthy and functioning. Serving on a committee is one sure way for a new member to get acquainted with some of the "older" members of the club. It is a rewarding experience in that it really makes the participant feel that this is *his* club. What a dancer gets out of a club is in direct proportion to what he puts into it.
3. Every club member is a personal representative of the club whose badge he wears, and his actions and attitudes invariably reflect on the club. When a dancer joins a club, he does so — presumably because he likes dancing there and feels that he will enjoy the people. He should feel pleasure and pride in his association with the club and should not be ashamed of letting others know about it. However, *beware of the member who builds up his club by knocking someone else's!* This hurts the person who is doing the knocking; it hurts both clubs; and often sours good potential club dancers on square dancing in general. The



club dancer should try to see everything connected with square dancing thru rose colored glasses. If he can't say something good, let him say nothing — or at least make his comments inconsequential. *Think positive! Go prepared to have a good time! Think of every dance as being better than the last one!* "You say the floor's too slick. Oh! I hadn't noticed!" If the dancer does have a gripe or a suggestion, let him take it up with the board privately.

4. Whether he realizes it or not, every dancer becomes a one-man hospitality committee the minute he puts on his club badge. Let us take, for example, the case of the less experienced dancer who shakingly decides



to try out his wings at the club. If he is met with kindness, understanding, and friendship he'll leave the club with a pleasant taste and happy memories. He'll tell his friends, and he'll be back. If, on the other hand, he is "snubbed" or hurt by some unthinking member's snide remark, he may leave the dance — never to return. Sometimes new dancers are discouraged in their efforts to find a compatible club by plain old apathy. It isn't that they are insulted or anything by the members. In fact, nobody gives any indication of *interest* in whether or not the guests are in squares, making new acquaintances, or even having a good time! Nobody seems to care. The members are too busy having a good time with their friends to pay any attention to strangers. It may well be impossible for every member to *dance* with the guests, but members *should* make an effort to at least *meet* the strangers.

5. When a club member visits another group, he should go prepared to have a good time. (Otherwise, why go at all?) If our member has heard uncomplimentary comments about another club, and is inclined to give full credit to everything he hears, he may

well go *expecting* trouble. If one looks for *anything* hard enough, he is likely to find something which he can *make* to support his pre-determined ideas. Visit with the full expectation of having a ball, and chances are that's *just* what you'll do!

When the caller says "Square 'em up," the visiting member should dash right out on the floor and either start his own square by holding up a hand or join someone else who has a hand in the air. He shouldn't expect to be "begged" to dance, nor should he expect the club he's visiting to roll out a red carpet and fuss all over him. (Insincerely drooling and fussing too much over a guest is just as bad as not at all. It leaves him with the feeling that all the club is interested in is getting his money and adding his name to their count of members.) *A guest has the responsibility of at least going half-way in order to permit others to show their friendliness.*

6. It's nice for club members to visit classes (particularly if their club sponsors one). This gives club members an opportunity to meet their prospects, and helps the new dancers overcome the feeling of strangeness when they first come into the club. When visiting a class, the club members may by all means wear their club badge — but remember, their every action will reflect on the club! People appreciate help but *the person who pushes or tries to direct action within a square is universally disliked.*
7. The caller is your dancing leader and instructor. Give him the benefit of your support. If he tries something which is strange to you (like "retreat the line," rounds, quadrilles, or contras) give it a fighting chance for survival by keeping your first criticisms to yourself. (Chuck Jones' period of the big yes!) Remember that thru a varied program, most callers are trying to keep the *majority* of the club happy and interested. Perhaps you do want more challenge; or perhaps more rounds; or faster speed; or slower speed. *Talk to your caller* about it. He's the one who will have to make the final decision anyway. Perhaps you're right! Maybe your caller hasn't been sensitive enough to catch the pulse of the club as a whole. Or perhaps you're only thinking of yourself and don't



(Continued from previous page)

realize what a small minority you represent. The caller dare not succumb to the wishes of a small but loudly outspoken minority *at the expense of the rest*. If you have convictions (controversial or otherwise), be "man enough" to discuss them openly with your caller. Perhaps you can sell him on the soundness of your ideas. Back door

whisper campaigns and subtle undermining are known techniques of Communism which are grossly out of place in such a wholesomely American activity as square dancing. "Civilization is just a slow process of learning to be kind." Kindness is probably the key element in our successful relations with others. Give it a try. You'll be surprised at how well it works.

## THE FIDDLER PLAYS ON

### 93 YEAR OLD FIDDLER SPARKS SPIRIT OF FOLK VALLEY

*By Kirby Todd, Marseilles, Illinois*

**M**OST BELOVED and unforgettable character in the Folk Valley family of square dancers around Marseilles, Illinois is Schuyler (Grandpa) Michaels, their old-time fiddler, whose 93rd birthday 175 members and guests helped celebrate at the February dance.

In spite of his age, Grandpa retains excellent health and vitality, does not wear glasses, has good hearing, his own teeth, and has never submitted to an operation of any kind. This longevity has been achieved notwithstanding the fact that in early Indiana pioneer days, nine of his immediate family died with tuberculosis within a period of eight years.

His favorite home medical remedy is a dose of alum, and he abstains entirely from liquor and tobacco.

In 1878, when he was 12 years old, Grandpa received his first violin lesson. Four years later, he was playing for regular square dances in the neighborhood, and has continued to do so for the past 77 years!

Dances in the rude cabins and farmhouses of those times were limited to one or two sets, unlike some of the mammoth square dances today where thousands gather in one amphitheatre or parking lot.

As a young man around Fowler, Indiana, Grandpa worked on the farm as a hired man by day, playing for dances at night. He was



Schuyler (Grandpa) Michaels

an ardent sportsman, and served many a Chicago hunting party as a guide, especially in shooting the golden plover whose breasts were considered a gourmet's delicacy.

A broken knee kept young Michaels from professional baseball, and at 30 he drove a team for the local fire department in exchange for barbering lessons. For 50 years he barbered around Goodland, Indiana, with brief adventures in other spots, including Leadville, Colo.

When he retired from barbering ten years ago, he moved to the home of his only daughter, Mrs. Ernest Weiss, who lives on a farm near Marseilles. Mrs. Weiss and her husband join in with Grandpa to form a three-piece square dance orchestra of piano, violin, and banjo which has played for the Folk Valley square dancers for the past nine years.

Now with five grandchildren and 11 great-grandchildren gathered around him, Grandpa lives an active and humorous life. Practising 4-5 hours a day on one of his many fiddles keeps his arm limber, his mind busy in reviewing old tunes and trying out new ones, and his spirit as young and infectious as it ever was.



# HOW TO GIVE A "PREMIUM PARTY"

*By Millie Christiansen,  
Anchorage, Alaska*



Colome and Wayne Warner busily check their slips after exchanging enough to have a magazine "edited" in the "Editors-in-Chief" contest.

**I**F YOU'RE already in the swing of the Sets in Order Premium Plan for selling subscriptions you may get some new ideas from this page and if you are not one of the hundreds of people who are working along this line, maybe this article will inspire you.

Our club, the Merry-Go-Rounds of Kalispell, Montana, was the first to win a Coffee Maker on this Premium Plan 'way back in April, 1955, and we accumulated all of our 50 subscriptions in one fell swoop, with a Premium Party.

First of all, we tacked a pretty colored picture of our desired Coffee Maker on the wall. Across this were drawn 50 red lines. As each member came in and bought his subscription, which was admission to the dance, we wrote his name on one of these lines so we knew at any given moment how close we were to our goal. It actually helped to have this 'graph because some people decided to renew, even tho' their present subscriptions hadn't run out.

Flyers with a drawing of the Coffee Maker announced our admission set-up and told about other features of the dance — what rounds would be danced, etc. and generally, what it was all about, plus the announcement that the Door Prize to subscribers would be a Sets in Order Binder.

Mimeographed programs given out at the dance listed the rounds and squares and hinted at the Editors-in-Chief Contest, which was our special gimmick to tie in with Sets in Order. Instructions for the contest went like this, "Each couple has been given an envelope containing 30 slips of paper with the name and number of one or more departments or sections

of Sets in Order Magazine. There are 30 different sections to be assembled in order to complete the "editing" of the magazine.

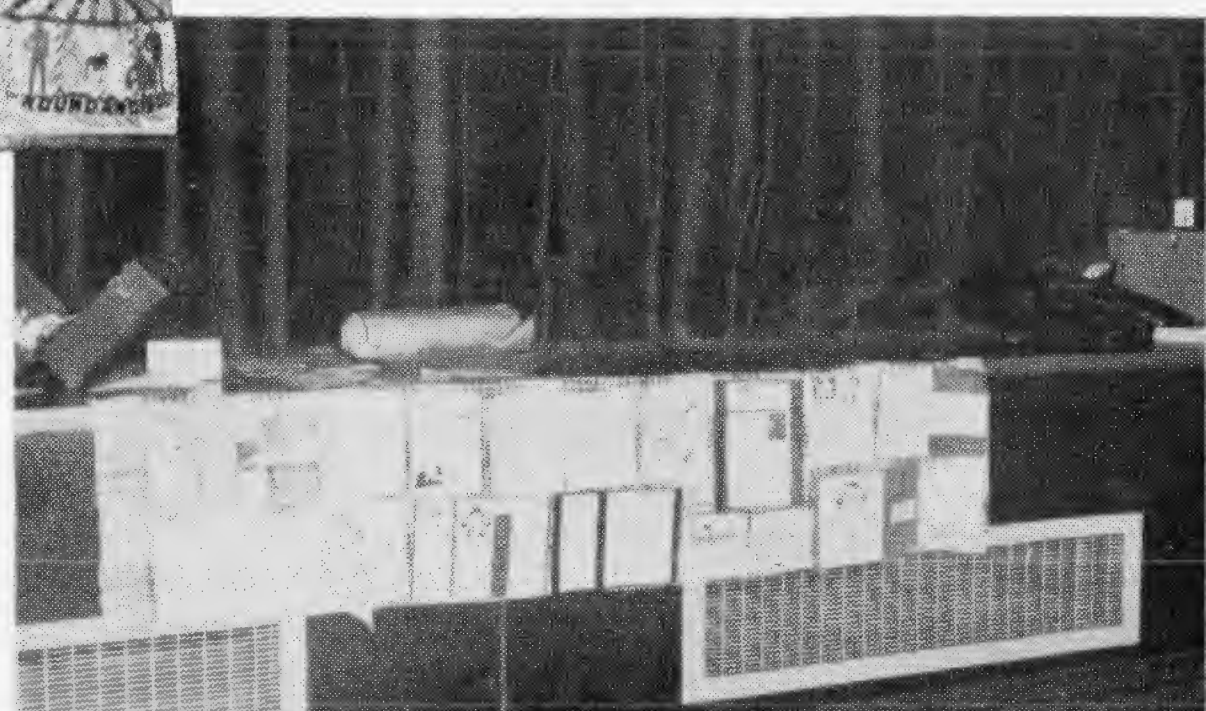
"Your envelope contains duplicate copies of one or more of these sections and you are to trade with other couples in order to replace your duplicates with other features of the magazine. There will be a prize for the first couple securing all 30 different sections of the magazine. You will find on the walls copies of the 30 sections with their names and numbers to facilitate the gathering of all the contents. Complete magazines are also on display."

This "editing" caused quite a lively scurry among the dancers as each essayed to be the first to "edit" Sets in Order completely. This gimmick also served as a great method of moving people around and getting them better acquainted with each other.

The dancers remember this as one of the most successful dances, in itself, that the Merry-Go-Round have ever had and we have certainly enjoyed our beautiful Coffee Maker which we won that night.



Various sections of Sets in Order on display at Merry-Go-Rounds party.





# LADIES on the SQUARE

## SOME RECIPES AND A CENTER-PIECE



**S**WEET TOOTH acting up? Here are a couple of recipes which are guaranteed to calm it down.

### SPECIAL "K" PEANUT BUTTER COOKIES

- 1 c. White sugar
- ½ c. Brown sugar
- 1 c. White Karo

Bring to a boil but do not boil hard. Remove from fire and add

- 2 tsp. Vanilla
- ¼ tsp. Salt

12 oz. Jr. Creamy peanut butter

Mix well. Pour above mixture over 5 heaping cups of Special "K" cereal, mix and drop by teaspoon on wax paper. Yields 5½ doz. and they won't last long before hungry dancers.

—Marye Stutsman, Porterville, Calif.

### BANANA CAKE

- 1½ c. Sugar
- ½ c. Shortening
- 2 Eggs (beaten)
- 1½ c. Mashed bananas
- 2 c. Cake flour
- 1 tsp. Baking powder
- ½ tsp. Soda
- ¼ tsp. Salt
- 1 c. Nuts
- Vanilla

Bake 40 minutes in 350 degree oven. Ice with powdered sugar flavored with grated lemon rind. Recipe may be multiplied for larger yield but this is a very rich cake and can be served in rather small portions, even to square dancers.

—Jack Halfacre, Denver, Colo.

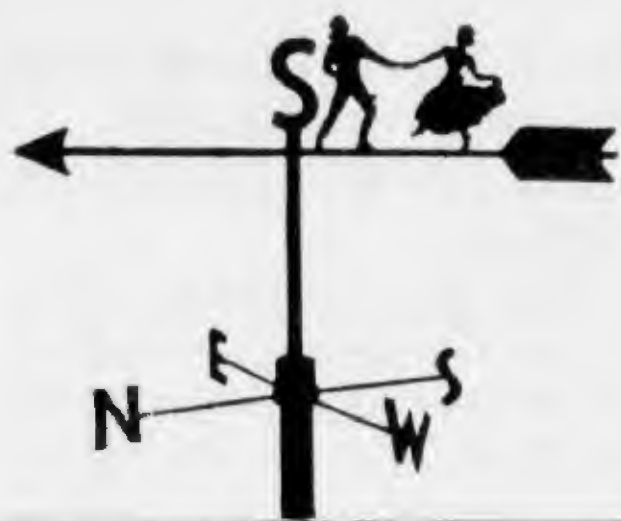
### A "GUY" AND HIS "DOLL"

Guys and Dolls Club of Marshall, Mo. use a clever center-piece, designed by the O. M. Clousers, at club parties. The two figures started out as dish-mops, were augmented by pipe-cleaner arms and dowel-stick legs. The face for the "guy" was painted on the tied-down mop top, the "doll's" face on the mop-top tied up to form a pony-tail. Blue jeans, a red neckerchief complete the boy's costume; the girl is dressed in a navy organdy petticoat banded with yellow, topped by a blue-banded yellow skirt. Boots and ballet slippers are painted on the small wooden blocks forming the figures' feet. Advantage of this novel pair is that they can be moved into various square dance positions with their flexible arms and legs and so "perform" in any desired sort of table setting.



The Guy and Doll from Marshall, Missouri.





# ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Nebraska

The 3rd Annual Mid-State Square Dance Festival will be held April 18 in the new St. Bonaventure Memorial Hall in Columbus. An after dance party is scheduled for the spacious dining hall which has seating space for 1000 persons. Intermission entertainment will be the Roller Eights from Harlan, Iowa, who square dance on roller skates. —Herb Joseph

May 9 is the big day in Lincoln for it marks the 19th Annual Lincoln Square Dance Festival at the University of Nebraska Coliseum. Featured will be Bob Osgood, Dena and Elwyn Fresh and the Merry-Go-Rounders. Festival director is Maurice Costello. May 9 is also "Western Day" in Lincoln's Centennial Celebration so there will be a rodeo, barbecue and parade.

New officers of the Nebraska Folk and Square Dance Assn. are Maurice Motley, Hastings; Fred Slepicks, Fairmont; John Marrs, Hastings and Oren McKenty, Omaha.

## Missouri

Ed Gilmore called a most smoothie dance for Dudes 'n' Dolls at Hixon Jr. High School Gym in St. Louis Co. Two-hundred and sixty-eight happy dancers thoroughly enjoyed the evening of dancing and later, 125 friends attended the after-party at Howard Johnson's where the Bern Tueth's presented Ed and Dru Gilmore with "King Size Square Dancers' Coffee Mugs," made especially for them.

—Nancy Copanas

Hash 'n' Rounds Club of St. Louis highlighted their February party with several skits. Eva Hankins gave a pantomime, "I'd Like for that Can-Can Skirt to Show" and the Mix-masters, comprised of the Millers, Youngs, Friedmans, Hrastichs, Feurings, Gotches, Shippers and Benisches, dressed in costumes of the Roaring 20's, gave a musical rendition on their original instruments made of kitchen utensils and featuring popular hits of the 20's.

Eva Hankins

Dudes & Dames of Whiteman Air Force Base have a square dance club formed in the fall of 1958 by M/Sgt. and Mrs. John McKinney. The club now has 86 members, numbering Air Force personnel and civilian friends. The club meets on Monday nights. —Mrs. N. Lewis

More than 70 square dance clubs are now members of the Heart of America Federation of Square Dance Clubs, Pearl Schauble, secretary, reports. Member clubs are in Kansas City and nearby communities. —John Russell

## Indiana

The South Bend Callers' Club is making plans for the 9th Annual Square Dance Festival on April 12 at Laurel Club from 7:30 until 10:30 P.M. Members of the club from Michigan City, LaPorte, South Bend, Mishawaka, Elkhart, Osceola, Ind., and from Grand Rapids, Kalamazoo, Scotts, Tekonsha, Watervliet, Mich., will call for this dance. Proceeds from the Festival go to the YMCA World Service Program. —Edith Sostack

Earl Deal of Valparaiso is the newly-elected president of the Duneland Callers' and Teachers' Assn. and conducted his first meeting in his new job at the newly-decorated Sunny Lane Farm home of the Raymond Jones'.

—Mrs. Earl Deal

## Kansas

The Central Kansas Square Dancers' Assn., in conjunction with two clubs of Salina, have sponsored two successful dances this winter. First the association and the Whirlaway Club sponsored Ed Gilmore from California; next the Dudes & Dames Club joined the association in sponsoring Johnny LeClair from Wyoming. The association was organized in 1951 and is the only one of its kind in Kansas. The membership consists of 20 clubs in the Central Kansas area. Current president is Jim McKee of Salina. —Mrs. Dee Primrose

The Hutchinson Recreation Commission presented a Square Dance Jubilee at Convention Hall on January 30. M.C.'s were Bill Tucker and Ken Rudicel and on the calling roster





## ROUND THE OUTSIDE RING

were 16 callers from Hutchinson and environs. The Boyd Koppers' Whirl-A-Rounds gave a Waltz Contra demonstration of "Hills of Habersham."

—Lester Keller

Dodge City-zens (Matt Dillon, too?) are looking forward to the Southwest Kansas Square Dance Festival on April 11 at the Municipal Auditorium. Last year the event was attended by over 140 squares of dancers and 2000 spectators. Featured this year in the calling department will be Ernie Gross, Jerry Washburn, Joe Urban and area callers.

—Les Houser

### Tennessee

Anyone for visiting dances in East Tennessee? The Ridge Runners dance 1st and 3rd Saturdays; the Belles & Beaux dance 1st and 3rd Fridays; the Square Stoppers dance 2nd and 4th Fridays; and the 49'ers dance 1st and 3rd Tuesdays. All but the 49'ers dance at the Coral Room of the Ridge Recreation Hall and they use the gym of Pine Valley School, Oak Ridge.

—Bill Coleman

### Alabama

Birmingham's 6th Annual Alabama Jubilee is to be held on April 11 at the Municipal Auditorium, sponsored by the Birmingham Square Dance Assn. Joe Lewis and Frank Lane will lead the squares; the Manning Smiths will instruct the rounds. These folks will be assisted musically by the Rhythm Outlaws from Dallas and Chuck Goodman's Square D Boys from New Orleans. There will be two air-conditioned halls for dancing pleasure.

—Alma Ruth Peters

Circle 8 Club of Talladega was organized just about a year ago and has been progressing steadily since. Members gave themselves a birthday party on January's last Saturday at the Rec Center. New officers are about to be elected and a new beginners' class is well under way.

### Georgia

Shiniest star in the square galaxy in Savannah was the successful "Dance for Dimes" on January 29. Bill Stephenson, caller for Foot 'n' Fiddle and Doug Anderson were co-chairmen for the event which netted \$500.00 for the

March of Dimes. Also in January, Frank Lane came down to call for the Island Squares.

—Jacquie Stephenson

### Illinois

The new Square Thru Square Dance Club holds its monthly dances on second Saturdays at Washington School in Downers Grove. Calls are provided by John Elbe. The club's Valentine dance featured a scramble in the middle of the evening when each man had to locate the girl wearing the other half of his torn-in-two Valentine and claim her for his partner.

—Jessie Hanford

The 8th Annual Festival of the Illinois Federation of Square Dance Clubs will take place on May 2 at the East Junior High School, Kankakee. The dancing from 12:30 P.M. to 5:30 P.M. will present Illinois Federation Club Callers. In the evening dancing will begin at 7:30 P.M. to the calling of Willie Harlan from Vinita, Okla. A round dance workshop will be conducted by Dayton and Dorothy Foster of Decatur. On Sunday, May 3, an "after-glow" dance will be held in the same building in the P.M. Host clubs are Dome Stompers, Gay Promenaders, Merry Mixers and Square A Kays.

—Bob Evans

### Manitoba, Canada

At a well-attended Valentine Dance given February 14 by the Folk Dance Federation of Manitoba (Eastern Div.), \$200.00 was collected for the March of Dimes. The Federation will hold its 8th Spring Jamboree in Weston School, Winnipeg, on April 10-11. The featured caller will be Bob Ruff, all the way from Whittier, Calif.

—Johnny Woodman

The Canadian National Railway Magazine, Keeping Track, recently did a write-up on the Ruffs and Ruffles Club in Transcona. The article is a real break because the magazine is read by C.N.R. employees from coast to coast and over into Newfoundland.

—Don Hill

### California

New officers of the Central Coast Square Dance Association in San Luis Obispo are Dave Gleason, Wes Brooks, Ernest Craft and Ralph Falk.

Cec Eden of 1432 E. Maple, El Segundo, is planning a Trailer Caravan to the National Convention in Denver. His telephone is EA 2-0201.

Palm Springs' Desert Circus Jamboree was held on March 15, with Osa Mathews and





## ROUND THE OUTSIDE RING

Brownie Brown as M.C.'s, Ronnie Cupp, Bob Ferraud, and Harley Smith were also featured. The Jamboree took place at the glamorous El Mirador Hotel under sponsorship of the City Recreation Dept. and the Palm Swingers Club.

Double Elbow Club met for a special dance at West Hollywood Playground on February 22 to dance to El Gilmore's smooth calling during one of his infrequent stays in his home area. A real "first" was inaugurated when Jimmy Morris, who with his wife Beryl, has recently migrated to Southern California from his native London, England, attended this as his first square dance in the area. Jimmy also called a guest tip, marking another "first."

### Hawaii

A Square Dance Jamboree was held at Booth Recreation Center, Honolulu, on the night of February 6. The dance was under the auspices of the Board of Parks and Recreation and the Hawaii Federation. All clubs on the Island were represented and M.C. for the evening was Butch Pritchett from the Koral Kickers, a local club.

Square dancing in the Hawaiian Islands is at present growing every day, with 7 clubs now in the Federation. In the last few months many square dancers have visited the Islands and the invitation is given to future visitors to contact Mrs. Jeanne Comer at the Board of Parks and Recreation in Honolulu for square dancing information locally. —Burt Carter

### Alaska

The Anchorage Area Folk, Square and Round Dance Council came up with a "goodie" on Feb. 19-21, when they enjoyed their 9th Annual Festival. This is held each year during Anchorage's Fur Rendezvous. Locale this year was the Railroad Employees' Club and dancers came in from Seward, Fairbanks and other Alaskan communities for the fun.

—Frank Topolski

### Florida

Pensacola's 7th Annual Square and Round Dance Festival is scheduled for June 26-27 this year. Heading up the program will be Selmer Hovland of Wagon Mound, N.M., Don

and Marie Armstrong of New Port Richey and the Square D Boys from New Orleans.

—Julius G. Brady

Fenton "Jonesy" Jones will be in Tampa for the Annual Spring Festival on May 13.

—Marie Armstrong

Miami Beach Recreation Dept., Florida Federation of Square Dancers and Florida Callers' Assn. join forces on April 30 - May 2 to present the 7th Annual Florida Square Dance Convention at Miami Beach. Continuous workshops and dance sessions for rounds, squares and folk dancing will be held in the Main Auditorium and the 10th St. Auditorium. Convention Headquarters will be at the Delano Hotel. For further information write: Harry Moore, Genl. Chairman, 509 Arthur Godfrey Rd., Miami Beach 40, Fla.

—Harry Moore

### Iowa

Colo Red Hots of Colo, a town of only 550 population is justly proud of its membership of 28 couples which began with a class last November. Another class of 29 couples is now in session. Harvey Jensen of Boone, Iowa, the instructor, must make it an interesting "go."

—Vern Weir

At the Mt. Pleasant Promenaders' last graduating class John Carter gave a "valedictory" patterned after Lincoln's Gettysburg Address, which brought down the house. He started, "One score of weeks and 9 days ago, our instructor, Shan Campbell, set forth in this place a new square dance class... Now we have engaged in many a great struggle in this hall, testing whether this person or that person, or any person could long endure..." and ended, "We highly resolve that the undying efforts of our instructor and friend, shall not have been in vain, but that this class shall go on and on with something that is of the people, by the people and for the people who enjoy good fun and good fellowship together."

—Shan Campbell







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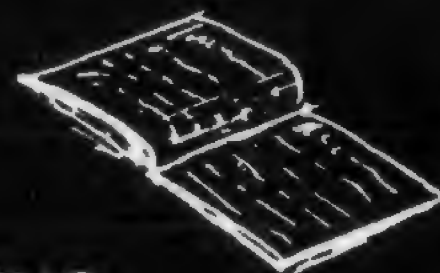
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S. I. O. 4006 Long Playing — SQUARE DANCE TIME, Lee Helsel calling



**APRIL, 1959**

# TEACHING GIMMICKS AND SIMPLE DANCES HELP MAKE LEARNING EASY

*By Mel Rich, University City, Mo.*

**I**N THE FIRST few nights of teaching the newcomers there develop many pitfalls which the experienced teacher-caller can anticipate. Here are a few teaching gimmicks that I use and which I'd like to pass along to others:

**Problem:**

You are teaching the allemande left and some of the dancers are using their right hand, instead of their left.

**Try This:**

**Bow to your partner let her stand  
Face your corner, all shake hands  
Then change hands, do a left allemande, etc.**

**Problem:**

Again, in teaching the left allemande, there always appears to be some man in the group who gives a left to his corner, pulls by and then continues on around the circle in the wrong direction.

**Try This:**

**Eight to the center, back to the square  
All face to your corner there  
Allemande left with one another  
Don't stay there, come home to mother, etc.**

**Problem:**

In teaching the right and left through, I find quite often that after the couples pass through the ladies turn alone, to their right, before their partner has a chance to courtesy turn them. When this occurs I find that this bit of patter helps to get them moving as a couple instead of allowing the men to stand still as they do in a ladies chain.

**Try This:**

**Head couples forward, back with you  
Touch right hands and go on through  
Left to your partner turn your own  
Do it quick or she'll turn alone.**

**Problem:**

In Texas Star there is a trouble spot when the caller calls "Break and swing" after the second turn around. Because they have had it drilled into them, the centers find it natural to back out and some will go into a reverse swing.

**Try This:**

When I see this happening I switch the call from "Break and swing" to "Bow to your partner, give her a swing." This stops the forward motion of the star and the dancers swing naturally.

Speaking of Texas Star, here is a little different ending that I use after going through four changes:

**Gents to the center, back to the bar  
Ladies to the center for a right hand star  
Turn that star, don't be late  
Gents step in behind your date  
Right hand up and star all eight  
Girls roll out around one man  
Left to the next, left allemande, etc.**

And, last of all, for those teachers looking for something different, but simple, for the new classes, try this one:

**GATHERING IN THE SHES**

**Heads go forward, back to the square  
Forward again and circle there  
Gent number three, drop out, go home  
Circle three, around you roam  
The ladies break at couple two  
Circle five is what you do  
Gent number two, you go home too  
Circle four in the middle of the floor  
Lone gent break at couple four  
Circle six around you roam  
Gents, you're outnumbered, go on home  
Circle four around the land  
The other way back and pass your man  
Next old guy you left allemande, etc.**



## EASY ONE

### VACATION SPECIAL

By Willis Brown, Lakewood, Calif.

First and third go up to the middle  
and back with you  
Two and four right and left thru—turn your maid  
First and third promenade halfway round is what  
you do  
Thru the middle right and left thru  
Turn on around and Susie Q  
Opposite lady right hand round,  
partner left left hand round  
Opposite lady right hand round,  
partner left turn 'em around  
Head two ladies chain across  
turn 'em now don't get lost  
Same couples out to the right circle left  
go full around is what you do  
Then right and left thru two by two  
Dive thru pass thru right and left thru the  
outside two  
Dive thru pass thru allemande left, etc.

### BIG GAME

By Bill Hansen, West Covina, California

One and three bow and swing  
Promenade the outside ring  
Half way round, hold 'em tight  
Head two ladies chain to the right  
Two and four bow and swing  
Promenade the outside ring  
Half way round and step it light  
Side two ladies chain to the right  
Turn 'em around you're not thru  
One and three right and left thru  
Two and four pass thru  
Separate, go around one  
Line up four go forward and back  
Center two pass thru  
Right and left thru the outside two  
All whirlaway with a half sashay  
Pass thru, then turn on back  
Allemande left . . .

### HORSESHOE TURMOIL

By George Vagtborg, San Diego

Bow to your partners, corners too  
Two and four do a right and left thru  
Four ladies chain, a grand chain four  
One and three up to the middle, back with you  
Square thru  $\frac{3}{4}$  around, separate round one,  
Into the center do sa do, all the way around,  
make an ocean wave  
Balance forward, back with you  
A right and left thru, just you two  
Then pass thru, circle four, once around don't  
you blunder  
Inside arch, outside under, do sa do, all the way  
around  
Make an ocean wave, balance forward, balance  
back  
Box the gnat, then face the middle  
Right and left thru, right down the lane  
Turn 'em boys do a Dixie Chain  
She goes left, you go right  
Corner's there, left allemande.

## BREAK

By Vern Smith, Dearborn, Mich.

Head couples swing you do  
Side couples go Right and Left Thru  
Head ladies chain across  
Turn em, men, you're the boss  
Side men, face your corner, Box the Gnat  
Then all four ladies go forward and back  
Go forward again and pass thru  
Go round just one and  
Into the middle and pass thru  
Go round just one as you always do  
Cross trail in the middle, turn back right there  
All four men lead right as a pair  
Allemande left.

### BUCK-PLUCKER

By Al Rosenberg, Camden, New Jersey

One and three bow and swing  
Then lead out to the right of the ring  
Two couple hash optional here.  
Head gents break and make two lines  
Forward and back, you're doing fine  
Forward again and square through  
With a right and left and right you do  
A left to your own and pull her through  
Then those who can (center four) do a half  
square through  
With a right and left, and split the ring  
Come around just one and circle up four  
It's one time around, no more  
Now dive through, pass through, right and left  
through with the outside two  
Dive through, pass through, right and left  
through with the outside two  
Dive through, pass through and  
Half square through with the outside two  
Cross-trail, find your corner & allemande left . . .

### TENNESSEE REBEL

By George Chapman, Knoxville, Tennessee

First and third you bow and swing  
Go forward up and back you sail  
Go forward again and pass thru and cross trail  
And go round one — come into the middle  
And Dixie Chain in time to the fiddle  
She goes left and you go right  
Come into the middle and Box the Gnat  
And half square thru the other way back  
Now right and left thru with the outside two  
And turn those girls and half square thru  
And form two lines and look out Jack  
You bend those lines and all step back  
It's forward eight and back with you  
Go forward again and pass thru  
And promenade left and don't slow down  
Cause four little ladies gonna turn right around  
And pass one man for an allemande left—  
Go all the way around  
And walk into a right and left grand . . .

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . . Round Dance Editor  
Bob Page . . . . . Square Dance Editor



## AUTUMN FROLIC

By Gordon Blaum, Miami, Florida

First and third go forward and back with you  
Then half square thru, right and left  
Box the gnat with the outside two  
Face those two do a right and left thru  
Square thru three-quarters round, right, left,  
right,  
Pull 'em by and bend the line  
Half square thru, right and left  
Center two do a right and left thru  
Then roll back around one  
\* Allemande left . . .  
\* Circle four just half way around  
Dive in and square thru three-quarters around  
There's your corner left allemande . . .

## OAKWOOD SQUARE THRU BEND

By Nathan Hale, Oakwood, Texas

One and three half sashay  
Forward up and back that way  
Box the gnat across from you  
Face the sides, right and left thru  
Turn 'em around — square thru  
Two lines of four facing out  
Forward eight and back again  
California Twirl, face back in  
Forward eight and back to the land  
Pass thru — all join hands  
Bend the line, forward and back  
Dixie chain across the track  
Gals go left, gents go right  
Skip one more  
Look out, man, there's your corner  
Left allemande . . .

## GRAND PROWL

From ideas by Dr. Brownlee, Austin, Texas  
and Link Gallagher, Falls Church, Va.

Record: MacGregor 799 (High Society)

Four ladies chain across  
And you turn the girls I say  
Head ladies, you chain back  
While the sides, half sashay  
Heads promenade,  $\frac{3}{4}$  round the town  
Stop behind the sides  
Stay right there and settle down  
Go forward 8 and back I say  
Face your partner back away  
Pass thru and turn to the left  
Go single file that way  
Gents move up and trade  
Promenade with a brand new maid  
Promenade and "hoop and howl"  
When you're home we'll "Grand Prowl"

CHORUS:

1, 2, 3, turn — 1, 2, 3, turn her  
1, 2, 3, turn — 1, 2, 3, turn her  
1, 2, 3, turn — 1, 2, 3, turn her  
1, 2, 3, turn — 1, 2, 3, turn her

Moving with 4 steps to each side of the square  
8 figure, each dancer must walk forward at all  
times. Each time you meet or leave a girl on  
the outer rim of the square you turn her under  
and change sides, using the gents' right and  
the ladies' left hands.

## SINGING CALL

### WALKING MY BABY BACK HOME

By Joe Lewis, Dallas, Texas

Record: J Bar L #4117 A — with calls by Joe  
Lewis;

J Bar L #4124 A — instrumental

#### PART A

Number one cross the floor,  
Split that two, line up four

Couple No. 1 splits Couple No. 3, separates  
and makes line of four

Up to the middle, bend the line, box the gnat . . .

Line goes forward about 2 steps, "bends the  
line," so that original partners face at this point

Pass thru, split two, she'll be waiting for you  
Start swinging with baby at home . . .

#### PART B

Heads (or Sides) Right and left thru,

Sides (or Heads) cross trail thru

Round one, when you meet do-sa-do . . .

Proper do-sa-do required, end facing the one  
you "do-sa-do'd" with

Back out of the square,

Take a new girl right there

Center four individually back up about 2 steps  
and take nearest lady or gent

Go walkin' that baby back home . . .

#### PART C

Heads (or Sides) back to back,

Go three-quarters round the track

At the three-quarters point everyone is facing  
right hand lady

\* Right hand lady box the gnat, wink your eye

Gents promenade, and swing that new maid

\*\* You might get her powder all over your tie

Promenade 'em round, and the heads wheel  
around

Right and left thru and four ladies chain

Ladies chain on the first turn

\*\*\* Promenade 'em and soon, you'll be singing  
this tune

Walkin' my baby back home . . .

Suggested Sequences: A (Couple 1), A (Couple 2),  
C (Heads); B (Sides), B (Heads), C (Sides); A  
(Couple 3), A (Couple 4), C (Heads); B (Heads),  
B (Sides), C (Sides); OR

Call A-B-C straight thru four times calling out  
Couples 1, 2, 3 and 4 in sequence on A and  
alternating head and side couples on B and C

Alternate patter:

\* Right hand lady, turn right, etc.

\* Right hand lady box the gnat, kinda flirt

\* Right hand lady box the gnat, gee—she's cute

\*\* You might get her powder all over your shirt

\*\* You might get her slippers all over your boots

\*\*\* Promenade hand in hand by the bar-be-cue  
stand

\*\*\* Promenade after dark, think I'll stop in the  
park

Ending:

Walkin' my baby, walkin' my baby, walkin' my  
baby back home . . .

(Band has six beats after "home")



## SIO ROUND OF THE MONTH

### FINESSE

By Mary and Bill Lynn, St. Louis, Missouri

**Record:** Lloyd Shaw #213-45 — Finesse

**Position:** BUTTERFLY, Man's back to COH

**Footwork:** Opposite, directions for the M

**Meas.**

#### INTRODUCTION

**1-4** Wait; Wait; Roll, —, 2, —; Side, Point, Apart, Point;

Wait 2 Meas; Roll L-face (W R-face) down LOD, stepping LR, to resume BUTTERFLY pos; step to side L in LOD, point R twd, RLOD, step apart on R, hands extended to full length, point L twd, partner;

#### PART A

**1-4** Side, Behind, Side, Swing Around; Side, Close, Side, —; Side, Behind, Side, Swing Around; Side, Close, Side, —;

Assuming BUTTERFLY pos., grapevine LOD, step side L, behind R, side L, swing R between ptr. (W also between), drop lead hands and with trailing hands joined maneuver to back BUTTERFLY pos; Two-Step side along LOD; repeat grapevine RLOD on last count swing around to face ptr. (drop trailing hands and turn L-face, W R-face) assuming LOOSE CLOSED pos; Two-Step side in RLOD ending in SIDE-CAR pos., M's back to LOD;

**5-8** Two-Step,, Two-Step,, Walk, Face, Back, Back (W does Walk, Twirl L, 2, Fwd); Two-Step,, Two-Step,, Turn Two-Step,, Turn Two-Step,,

In RLOD complete 2 two-steps; M steps fwd. RLOD with L, faces ptr, stepping R, step bwd. L turning 1/4 L-face to face LOD, step bwd. R (W steps bwd. R, faces ptr. stepping L and continues in L-face twirl stepping R under M's L and her R hand step fwd. RLOD on L) to end BANJO pos. M facing LOD; complete 2 two-steps along LOD; assume CLOSED pos. for 2 turning two-steps to end in SEMI-CLOSED facing LOD;

**9-12** Walk, 2, Turn Two-Step,, Turn Two-Step,, Twirl, 2; Walk, 2, Turn Two-Step,, Turn Two-Step,, Twirl, 2;

Walk fwd, 2 steps, LR, maneuvering to CLOSED pos. and make a full turn in 2 turning two-steps. M walks fwd. 2 steps as W twirls R face. Repeat Meas. 9-10 ending in BUTTERFLY pos., M's back to COH;

**13-16** Repeat Meas. 1-4, PART A, complete Meas. 4 BUTTERFLY pos., end M's back to COH;

#### PART B

**1-4** Roll, —, 2, —; Side, Close, Side, Close; Side, Point, Apart, Point; Roll,, 2, —;

Roll L-face (W R-face) down LOD stepping LR to assume BUTTERFLY pos; step to side L in LOD, draw R to L and close, repeat once again moving to side and close; step to side L in LOD, point R twd. RLOD, step apart on R, hands extended to full length, point L twd ptr; release hand hold and

roll LOD as in PART B, Meas. 1, to end in BUTTERFLY pos;

#### ENDING

**1-4** Roll, —, 2, —; Side, Close, Side, Close; Side, Point, Apart, Point; Cross, 2, 3, Point;

Repeat PART B, Meas. 1-3, then change sides in 3 steps, W turns L-face crossing to R side of M under M's R and her L hand to end with M facing COH, acknowledge.

**Sequence:** A, B, A, B, A, ENDING.

### ANNIVERSARY SONG

By Lela and Louis Leon, Bakersfield, Calif.

**Record:** Columbia 4-50064 "Anniversary Song"

**Position:** Starts OPEN.

**Footwork:** Opposite

**Intro:** Wait 2 meas. in open-facing, M's bk to COH; Bal. Apart; Together;

**Meas.**

#### PART A

**1-4** Waltz Away; Change Sides; Twinkle; Twinkle, 2, Face;

In open pos waltz LOD fwd and slightly away from partner; releasing hands, both roll XLOD M behind W he turning R and she turning L; rejoin new inside hands (M's L & W's R) with M on outside; twinkle LOD; change hand hold to M's R and W's L and twinkle RLOD momentarily ending in butterfly pos on the Cross, Side, Close of second twinkle;

**5-8** Repeat meas 1-4 in RLOD—end with both facing LOD in close open pos with M's R & W's L forearms touching clear to elbow.

**9-12** Backwheel, 2, 3; 4, 5, 6; Twirl Around Her, 2, 3; 4, 5, Maneuver;

Partners wheel together with M backing up CCW 1 full turn in 6 steps to end facing wall as W waltzes fwd around to end facing LOD; change hands to M's L & W's R and M waltzes 3/4 CCW turn around W to end facing RLOD in closed "Maneuver" pos as she spot-whirls under joined hands 1 full R turn in two waltz steps to end in closed pos. (We feel this fig is smoother if it ends with M facing diag RLOD slightly twd COH on last ct.)

**13-16** Bwd Waltz Turn; Two; Three; Twirl to Open;

Typical R face waltz turn starting bwd on M's L — 3 meas followed by twirl to starting pos—open.

**17-32** Repeat entire sequence meas 1-16 ending in twirl in semi-closed pos.

#### PART B

**33-36** Step, Swing/Lift, —; Step, Swing/Lift, —; Fwd Waltz; Fwd/Dip, 2, Close;

In semi-closed pos step fwd LOD on L, swing R fwd as you lift slightly on ball of L, hold; repeat starting R; two fwd waltzes accenting 1st ct—especially in last one — by a slight dip and longer gliding step on lead ft.

**37-40** Repeat meas 33-36 ending in closed pos M facing wall.

**41-44** Twinkle/Dip, 2, 3; Cross, Side, Close; Twinkle/Dip, 2, 3; Cross, Maneuver, 3;

Twinkle RLOD both crossing in front with sharp dip and with M's L and W's R



joined hands curved high overhead in graceful arc twd RLOD to match the arch of the body over dipping foot; twinkle LOD ending M facing wall; repeat twinkle/dip RLOD; on final twinkle LOD maneuver to closed pos M facing RLOD.

#### 45-48 **Bwd Waltz Turn; Twirl to Open; Balance Away, Touch, —; Bal Together;**

Usual R face turn as in meas 13; twirl to open facing; change hands to M's R & W's L and balance slightly away and touch; balance twd partner ready to repeat routine;

ROUTINE IS DONE TWICE ONLY (note that the 2 48-meas routines equal the usual 3 times thru of normal 32-meas routines). The second or last time thru, the final four meas (45-48) are done as follows:

#### Ending: **Bwd Waltz Turn; Two; Twirl/Grapevine; Bow & Curtsy;**

Two turning waltzes ending M facing wall; W twirls LOD under her R & M's L hands in 3 steps as he grapevines LOD beside her, stepping slightly away on last ct as partners change hands to usual M's R and W's L for bow and curtsy, M's back COH.

### NEW DANCER MIXER

#### **WALKIN' AND WHISTLIN' MIXER**

By Dot and Date Foster, Decatur, Illinois

**Record:** Columbia 45 rpm 4-40991

**Position:** Semi-closed

**Footwork:** Opposite, directions for M

**Introduction:** Wait 2 meas. Then bal fwd, —; touch, —; bal back, —; touch, —; (2 meas)

**Meas** PART A

#### 1-4 **Fwd, 2, 3, Brush; Fwd, 2, 3, Brush; Rock, —, 2, —; 3, —, 4, —;**

Moving in LOD, semi-closed pos, step L, R, L, brush R; (basic schottische) Step R, L, R, brush L; rock fwd on L, touch R, rock back on R, touch L; rock fwd on L, touch R, rock back on R, touch L; (these are slow steps). For advanced dancers, these four rocking steps may be used as pivot steps to make one complete CW turn in a closed position.

#### 5-8 **Repeat Meas 1-4,**

End FACING partner with both hands joined. M back to COH.

PART B

#### 9-12 **Side, Close, Cross, —; Side, Close, Cross, —; Turn Away, —, 2, —; 3, —, 4, —; to new partner.**

Step to side in LOD on L, close R to L, step across with L twd RLOD, hold; (on the cross step, release M's R and W's L hands and turn to face RLOD). Face partner rejoining hands and step to side in RLOD on R, close L to R, step across with R twd LOD, and hold; (on cross step, release M's L and W's R hands and turn to face LOD. Then turn away from partner, M turning L and W R, to new partner in four slow steps (M goes back in RLOD to new partner, W goes fwd in LOD.)

#### 13-16 **Repeat meas 9-12** with new partner.

End turning from this partner on the four slow steps to another new partner. Start the dance again with this third partner. Dance goes through four times. Then thru Part A for ending.

**Ending:** Part A (8 meas) except instead of last 2 rocks, W twirls and bows.

### CONTRA CORNER

#### **BROKEN SIXPENCE**

By Don Armstrong, New Port Richey, Florida

**Formation:** in contra lines, 1st, 3rd, 5th cross over.

**Actives do sa do the one below** (8 counts)

**The two men do sa do** (8 counts)

**The two ladies do sa do** (8 counts)

**Active couples swing in the middle** (8 counts)

**Down the set go four in line** (8 counts)

**Turn alone, come back to place** (8 counts)

**Bend the line, circle four — left** (8 counts)

**Left hand star, come back once more** (8 counts)

(Don calls this dance on Lloyd Shaw #209-45

Instrumental only: Lloyd Shaw #157)

#### **BOB'S DELIGHT**

By Bob Hayden, Lake Jackson, Texas

**Two and four right and left thru**

**Chain your gal to the right you do**

**Turn 'em around don't get lost**

**New side ladies chain across**

**Sides forward and back don't you fiddle**

**Forward again and face the middle**

**Forward eight and back with you**

**Forward again and double pass thru**

**Face the middle go forward and back**

**Then square thru and listen Jack**

**Four hands around that's what you do**

**Those that can square thru**

**Four hands round and feel her heft**

**All the gents look to your left**

**Allemande left, etc.**

The ones facing out should stay that way.

### WORTH THE EFFORT

#### **OLD AND NEW**

By Fred Applegate, La Mesa, Calif.

**Three and four, you swing a few**

**One and two a right and left thru**

**New one and three right and left thru**

**Turn your girls and chain 'em too**

**New one and two, one time more**

**Promenade one half the floor**

**Around that couple, line up four**

**Line at the head go forward and back**

**Forward again and there stand pat**

**Bend the line, all eight of you**

**\*Old one and four, left square thru**

**\*Old two and three pass thru, left allemande**

**Partner, right, go right and left grand.**

\*Original one and four, also two and three.



## MORE EASY DANCES

**T**HE SIMPLE visiting square where one couple leads to the right, does a figure then moves on to the next couple and so on around the square is still a basic part of the square dance formation. Here are nine of the old familiar calls:

### BIRD IN THE CAGE

**Circle up four**

**Bird in the cage and shut the door**

**Circle up three around the floor**

**The bird hop out and the crow hop in**

**Circle three hands 'round again**

**Crow hop out and circle four.**

The active man is the crow and the active lady is the bird. Circle is to the left. Center person can spin in reverse direction.

### YOU SWING YOURS

**Circle up four**

**I'll swing yours and you swing mine**

**Oh gee, golly, ain't that fine**

**Now you swing yours and I'll swing mine**

**I'll swing my girl any 'ole time**

**Now, circle up four**

From a two-couple circle each man waist swings the opposite lady. When he finishes he puts her on his right and swings the next girl on his left — his original.

### LADY 'ROUND THE LADY

**One couple out to the next**

**The lady 'round the lady**

**And the gent around the gent**

**Now the gent around the lady**

**And the lady 'round the gent**

**Four hands up and around you go, etc.**

The active lady leads by splitting the inactive couple and going to the left around the lady while the active man follows to split the couple and go to the right around the man. The active man next takes the lead and again splits the couple to go left around the lady while the active lady splits the couple and goes to the right around the man. Both active dancers return to starting spot facing the inactive couple and all circle four to the left.

### LADY 'ROUND TWO, THE GENT FALL THROUGH

**One couple out to the next**

**The lady 'round two and her gent fall through**

**Now the gent around two**

**And the lady fall through**

The active lady faces to her right. The active man faces to the right to follow behind her. The active couple with the lady in the lead goes counter-clockwise to the right around the couple. She goes around both inactive dancers, while the active man only goes around the man, then he cuts through the couple. Now in the lead, the active man with the lady following, goes around the couple again. This time he goes around both the man and the lady while his partner goes just around the man and then cuts through. Both finish in their starting position facing the inactive couple.

### TWO GENTS ELBOW SWING

**Circle up four**

**The two gents swing with an elbow swing**

**Now opposite lady with an elbow swing**

**Two gents swing with an elbow swing**

**Now your partner left with the very same thing**

**Circle up four**

From a circle the two men take a right forearm and turn once and half around. With a left forearm they turn their opposite lady one time around then return to the center to right arm swing with the gent once and a half and ending by turning their partner by the left.

### TAKE A LITTLE PEEK

**One couple out to the next**

**Go around that couple and take a little peek**

**Back to the center and swing your sweet**

**Around that couple and swing once more**

**Back to the center and circle four**

Active couple (man's right hand joined to lady's left) faces inactive. Stretching out joined hands the active couple separates to look around the inactive couple. They then come back to the center to swing then repeat the action of looking around the inactive couple then both couples circle.

### LADY 'ROUND THE LADY AND THE GENT ALSO

**One couple out to the next**

**It's lady 'round the lady and the gent also**

**Now the lady 'round the gent**

**But her gent don't (pardon) go**

The active lady leads by splitting the inactive couple and going to the left around the man. The active man follows the lady, then, when he reaches his starting spot facing the inactive lady, he stops. The active lady continues her figure eight by again splitting the inactive couple and going to the right around the man and then back to her starting position.

### SHOOT THAT PRETTY GIRL

**Circle up four**

**Leave that gent in the center of the floor**

**And circle three**

**Now shoot that pretty girl through to me**

**Both couples swing.**

After circling, the active gent is dropped in the center of the floor. The remaining three circle about once and a half until the active lady is on the outside of the circle. The inactive couple then makes an arch and not-too-roughly catapults the active lady into her partner's arms in the center of the square.

### SWING AT THE WALL

**One couple out to the next**

**Around that couple and swing at the wall**

**Now through that couple**

**And swing in the hall**

**Both couples swing**

Active couple faces inactive. Active man and lady separate and go around the inactive couple to meet and swing behind them. They continue to swing through that couple and into the center of the square where both couples swing.



## TRY IT

### COLE'S CAST OFF DIXIE

By Tex Cole, Lake Worth, Florida

Allemande left that corner maid  
Take your own and promenade  
Promenade and don't slow down  
Keep on walkin' those gals around  
Two and four wheel around  
Pass thru the couple you found  
Two and four California twirl  
Let's all promenade around the world  
One and three wheel around  
Box the gnat with the couple you found  
All face the center just that way  
Then Dixie Chain across the way  
Lines cast off to the next old two  
And Dixie Chain is what you do

Left line left, right line right, in single file.  
Then all face the middle and join hands  
Then face the corner, left allemande . . .

### SQUIZZAMARU

By Fred Wilson, New Westminster, B.C.

One and three bow and swing  
Go up to the middle and back again  
Forward again with a half square thru  
Do a right and left thru with the outside two  
Dive to the middle with a right and left thru  
Full turn around to the outside two  
Right and left thru and turn 'em too  
Dive to the middle and half square thru  
Separate go round one into the middle and  
box the gnat  
Pull her by gents turn back and follow that girl  
Both turn left around one go down the middle  
with a Dixie chain  
Lady go left gent go right around one  
Cross trail across the land  
Corners all left allemande . . .

## GOOD SQUARE FOR GOOD DANCERS

### FLORIDA KNOTHEAD SPECIAL

By Myron Redd, Marceline, Missouri

Allemande left the old left hand  
Right to your honey go right and left grand  
Right and left gonna rock and reel  
Meet your honey with a wagon wheel  
Walk around and make her spin  
Roll that wagon you're gone again  
One and three spread way out wide  
California twirl arch over the sides  
Go on to the next and box the gnat  
Face a new girl go right and left thru  
Face your partner  
Turn on around dive thru pass thru  
Half square thru with the outside two  
Ending back to back with other couple with  
new partner.  
Go on to the next and box the gnat  
Face a new girl go right and left thru  
Turn on around dive thru pass thru  
Half square thru outside two  
Go on to the next and circle up four  
Side gents break and line up four  
Go forward eight and back to the world  
Pass thru California twirl  
Allemande left the old left hand . . .

## HELLBOX

By Floyd Criger, San Lorenzo, Calif.

Forward eight and back to town  
Four ladies chain three-quarters round  
Turn 'em now hear what I say  
Two and four half sashay  
One and three go forward and back  
Right and left thru across the track  
Turn on around and pass thru  
Go round one don't be slow  
Into the middle do sa do  
All the way round to an ocean wave  
Rock out and in then right and left thru  
Turn on around and pass thru  
California twirl, left allemande.

## MORE IN THE BREAK DEPARTMENT

### PLICKEN CHUCKER

By George Schrader, Richmond, Calif.

Heads go forward cross trail through  
You turn back and half square through  
A right and left through with the outside two  
Dive through a right and left through  
A full turn round to the outside two  
Inside arch and dive through, right and left  
through  
A full turn round to the outside two  
Inside arch and dive through, a right and left  
through  
Pass through to the outside two  
Allemande left . . .

## SINGING CALL

### CIELITO LINDO

By Marshall Flippo and Norman Merrbach

Record: Blue Star #1522

### OPENER

Bow to your little taw,  
Sashay round your corners all  
And you swing twice around with your partner  
The gents star left go around that square  
And then you'll right hand turn your own  
(Full turn)  
Now those girls star left around that old square  
And you right hand turn your partner  
(Full turn)  
Allemande corners all, do-si-do around your taw  
And you weave around that old ring  
Ah, yi, yi, yi, —, do-si-do Delores  
Now you'll take her and swing,  
Promenade that ring  
Promenade your own Senoras.

### FIGURE

First and third to the right, circle four to a line  
Go forward up and back with your lady  
Do a right and left thru,  
Turn around and pass thru  
Turn to the left single file round the ring  
Those gents turn back,  
Twice around that old track  
And you right hand turn your partner  
(Original partner)  
Allemande the corners all, do-si-do with your taw  
And you weave around that old ring  
Ah, yi, yi, yi, do-si-do Delores,  
With the corner you'll swing,  
Promenade that ring  
Promenade your own Senoras.



### **BREAK**

By Stub Davis, Waurika, Oklahoma

Four ladies chain three-quarters round  
Gents will turn you left around  
One and three right and left thru  
Two and four right and left thru  
Heads cross trail across the floor  
Go around one and line up four  
Forward eight and back you sail  
Forward again and cross trail  
Allemande left, etc.

### **HASTINGS HUSTLE**

By Bob Hendricks, Battle Creek, Mich.

One and three, swing old Maw  
Pass through and leave your Taw  
Behind the sides you box the flea  
Face to the middle and listen to me  
Forward eight and back that way  
A double pass through and hear me say  
Lead old couple, U turn back  
Circle half around the track  
U' all pass through, U' all turn back  
Box the gnat across with Sal  
Change hands with that same gal  
Allemande left . . .

### **FACE YOUR CORNER**

By Bob Hayden, Lake Jackson, Texas

Join your hands and make a ring  
Circle left like everything  
Head two gents take your corner maid  
To the center and back, don't be afraid  
Same two lead to the right of the ring  
Circle up four like everything  
Side ladies break and make a line  
With their left hands  
Go up and back I'll make it rhyme  
Then do a little jig and bend the line  
Face your corner and pass thru  
Face the middle and square thru  
Three-quarter around, right, left, right  
Watch it man, look to the right  
There's your corner left allemande, etc.

### **DOUBLE PASS 'N' SQUARE THRU**

By J. Livingston, Speedway, Indiana

All four ladies chain the way  
Turn them men and hear me say  
One and three do a half sashay  
Come on up and back that way  
Box the gnat with the opposite there  
Pass back thru and split the square  
Go behind one, stop right there  
Go forward fours and back with you  
The sides roll back behind those two  
Fall in behind and double pass thru  
\*Turn your girl and face the middle

This turn is a courtesy turn

Center two square thru three-quarters round  
Go right, left, right and lookout man  
Allemande left with the ole' left hand

\*Turn your girl and face the middle  
Center two do a right and left thru  
Turn on around and pass thru  
Then Allemande left that's all you do

### **BREAK**

By Fred Steinke, Lafayette, Calif.

All four couples, forward eight and back with you  
All four couples right and left through  
Turn on around and all four couples pass through  
Join hands, circle to the right (sunny side out)  
All four couples California Twirl  
And allemande left the corner girl . . .

### **BIG WIND**

By Bill Castner, Pleasant Hill, Calif.

Head two couples half square thru  
Right and left thru with the outside two  
\*\*\*Dive thru, pass thru  
Right and left thru with the outside two  
Dive thru, square thru in the middle of the track  
Sides divide and box the gnat  
Face the middle, right and left thru\*\*\*  
Repeat three times from \*\*\* to \*\*\* then  
Dive thru, California twirl  
Left allemande . . .

### **WHERE'S YOUR CORNER?**

By Sie Watson, Phoenix, Arizona

Eight to the center, back to town  
Four ladies chain three-quarters round  
Turn 'em, boys, like you always do  
Two and four a right and left thru  
Now all promenade go round the town  
Keep on going, don't slow down  
One and three wheel around  
Grand chain eight the couple you found  
Go right and left, turn a new girl  
Circle half on the side of the world  
Where's your corner, left allemande, etc.

### **BREAK**

By Vern Smith, Dearborn, Michigan

Head two couples go right and left thru  
Turn those girls and chain 'em too  
Same two couples trail thru  
Split the right go round one  
Come into the middle and U-turn back  
With the one you're facing box the gnat  
Face your partner, right and left thru  
Turn those girls and chain 'em too  
Same two ladies Dixie chain  
She turns left, he turns right  
Allemande left.

### **TUMBLEWEED**

By Fred Bailey, No. Las Vegas, Nevada

The two head couples bow and swing  
Lead on out to the right of the ring  
Circle four don't get sore  
The side gents break to a line of four  
Forward eight and back with you  
Forward again, square thru  
Three-quarters round is all you do  
Then bend the line and square thru  
Three-quarters round and then  
Bend the line, square thru again  
Three-quarters round that's what you do  
Then bend the line, crosstrail thru  
Allemande left, etc.





*Fred Bouvier — New Orleans, La.*

**N**OW in his last year at Tulane University, Fred Bouvier is already a veteran at calling. His square dance life started when he was 15 years old and a friend 'phoned to see if he would take square dance lessons as the other "gent" needed in a square. He assented, having no idea at that time how important square dancing was to become to him.

About a year later Fred started learning to call. He practised the calls over and over, but only to himself. He finally gathered up sufficient courage to call before people, sharing programs with other callers. Fred's first real calling "date" was for some children around 10 years old. He is still wondering why he accepted the job because it was the first time he'd ever conducted a whole program alone and he was apprehensive. Once he was "on," however, Fred forgot his nervousness in the pleasure of what he was doing.

Fred has called for special dances at the Metairie and New Orleans Country Clubs; for exhibitions over TV and for charity shows. This extra-curricular activity did not interfere with his being an honor student in high school and winning a "Best Citizen" award at Pelican Boys' State in Baton Rouge.

During his first two years of college, where he is studying electrical engineering, he worked for the New Orleans Recreation Dept., teaching children square dancing. School became progressively tougher with some of the opportunity for dancing and calling, but none of the enthusiasm, curtailed.

Square dancing's importance to Fred can be measured by the fact that it was at a square dance where he met Arlette Pitre who last September changed her name to Mrs. Fred Bouvier. He did his courting at the local dances to the tune of the hoedown — and it worked!

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**Rocky Mountain  
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**TRAIL DANCES TO NATIONAL  
 CONVENTION**

- May 26—(Contact) Ralph Gilpin  
 Rock Springs, Wyo.
- May 26—Amarillo Square Dance Council  
 Palo Duro H.S., Amarillo, Texas
- May 26—Clarence Lank Calling  
 Colby, Kansas
- May 26—Cal Golden Calling  
 Garden City, Kansas
- May 26—Bill Hansen Calling. (Contact)  
 J. C. Ritchey, Grand Junction, Colo.

**UTAHANS TO RIDE SPECIAL TRAIN**

Dancers from surrounding states are invited to join Utah Square Dancers on their Special Train rumbling along to the National Convention in Denver. The train leaves Salt Lake City on May 27 at 5 P.M.; arrives Denver May 28 at 8 A.M. The fare is \$22.39 per person, round trip, including federal tax. There must be 300 people registered to take advantage of this bargain, so contact Assoc. Square Dance Clubs of Utah, 410 Crandall Bldg., Salt Lake City 1, *right away*, if you're interested.

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Photo by Century Portraits

*Dick and Ella Reinsberg — Detroit, Mich.*

**E**VEN if the Reinsbergs are not "on" with one of their own round dance classes or clubs, it is not surprising to find them out helping a caller friend introduce round dancing to beginners. Such is their interest in this absorbing activity.

It was 1949 when they turned from their individual hobbies of tournament bridge for Ella; hunting and fishing for Dick to the mutual diversion of square dancing. They attended Herb Greggerson's Institute at Ruidoso, N.M., in 1950 and this served to fire their enthusiasm. Since then they have attended many camps, such as Asilomar, Mel Day's groups in Idaho, Dance-A-Cade and others.

The Reinsbergs have developed such an individual technique for teaching round dancing that they have been much in demand to present their wares in spots like the National Conventions; the Heart of America Festival in Missouri; the Chicago Festivals; Kirkwood Lodge in the Ozarks, etc.

On their own home grounds Dick and Ella introduced round dancing in the Grosse Pointe area of Detroit in 1951 under sponsorship of the Board of Education. They have at present six groups sponsored both the Department of Recreation and privately.

Their approach is well-stated by Ella: "We were introduced to the present-day square dance concept of round dancing naturally enough by going to square dances and we feel that square dancing is still the most natural avenue of approach to the rounds. The informality and fun of the squares dissolve the shyness and restraint with which most men — and a few women, too — regard the first awesome prospect of making their feet track properly down a hardwood floor to two-step or waltz rhythm. Squares and rounds are natural complements."

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The newest listing of the itineraries of traveling callers, prepared as a public service by Sets in Order staff, is now ready. In order to obtain same, just send a stamped, self-addressed envelope to Traveling Callers' List, c/o Sets in Order. There is no charge.

## SILVER SPURS PLAN TRIP

Red Henderson's lovely teen-age exhibition square dancers from Spokane, Washington, the

Silver Spurs, are again planning a tour of the Midwestern and Eastern States in the summer of 1959. Everyone who has seen these charming dancers will vouch for the beauty and excitement of their performance. The starting date of the tour this year is June 6, so if any clubs or other organizations wish to present these young people, they may write to E. S. (Red) Henderson, Physical Education Consultant, Dept. of Phys. Ed., Spokane Public Schools, Spokane, Wash.

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- # 832—Same as # 831 with  
calls by Jerry Helt
- # 833-A "IT'S YOU I LOVE"
- # 833-B "HASH HAPPY"
- # 834—Same as # 833 with  
calls by Jerry Helt

### BOB VAN ANTWERP

- # 835-A "SWEET GEORGIA  
BROWN"
- # 835-B "PUSSY CAT"
- # 836—Same as # 835 with  
calls by Bob Van Antwerp
- # 837-A "BLOND HAIR,  
BLUE EYES, RUBY LIPS"
- # 837-B "TOO MANY TIMES"
- # 838—Same as # 837 with  
calls by Bob Van Antwerp

### "JONESY" JONES

- # 839-A "PRETTY BABY"
- # 839-B "OH, LONESOME  
ME"
- # 840—Same as # 839 with  
calls by "Jonesy"
- # 841-A "YANKEE DOODLE"
- # 841-B "NEW HEART OF  
MY HEART"
- # 842—Same as # 841 with  
calls by "Jonesy"

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**Bob Graham**  
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**Jerry Helt**  
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**Max Forsyth**  
Ind'pls, Ind.



**Paul Brading**  
Ind'pls, Ind.

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**Johnny Davis**  
Bellevue, Ky.

**KENNETH  
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OF  
PARIS,  
TEXAS**



**Selmer Hovland**  
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This'll Be A Dandy  
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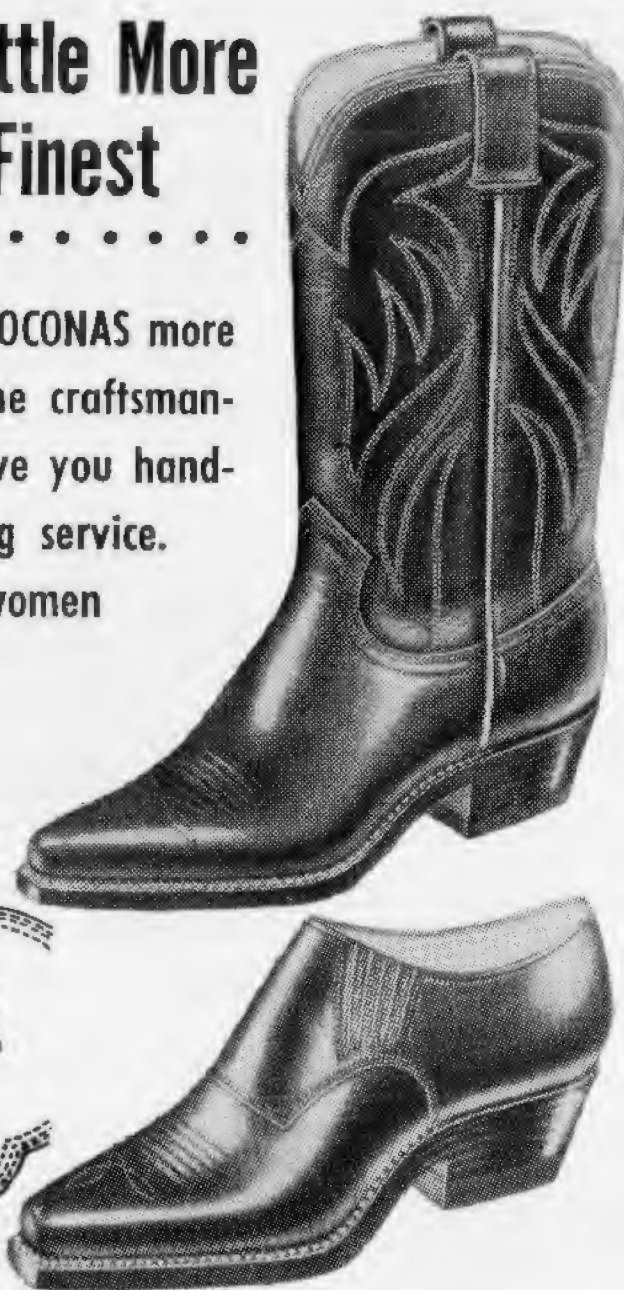
- May 2-3—6th Ann. Golden State Roundup  
Munic. Audit., Oakland, Calif.
- May 3—1st Dist. A-Square-D Dance  
Palladium, Hollywood, Calif.
- May 6-10—23rd Ann. National Folk Fest.  
Nashville, Tenn.
- May 9—Central Dist. Jamb.  
Munic. Audit., Oklahoma City, Okla.
- May 9—19th Ann. Lincoln Festival  
Univ. of Nebr. Colis., Lincoln, Nebr.
- May 11—Dudes & Dames Festival  
Whiteman Air Force Base, Knobnester, Mo.
- May 13—Annual Spring Festival  
Tampa, Fla.
- May 15—Lonesome Pine Jamboree  
Oakleigh School, Baltimore, Md.
- May 15-16—11th Ann. Fest. Houston Square  
Dance Council  
Coliseum, Houston, Texas
- May 15-16—Annual Missoula Festival  
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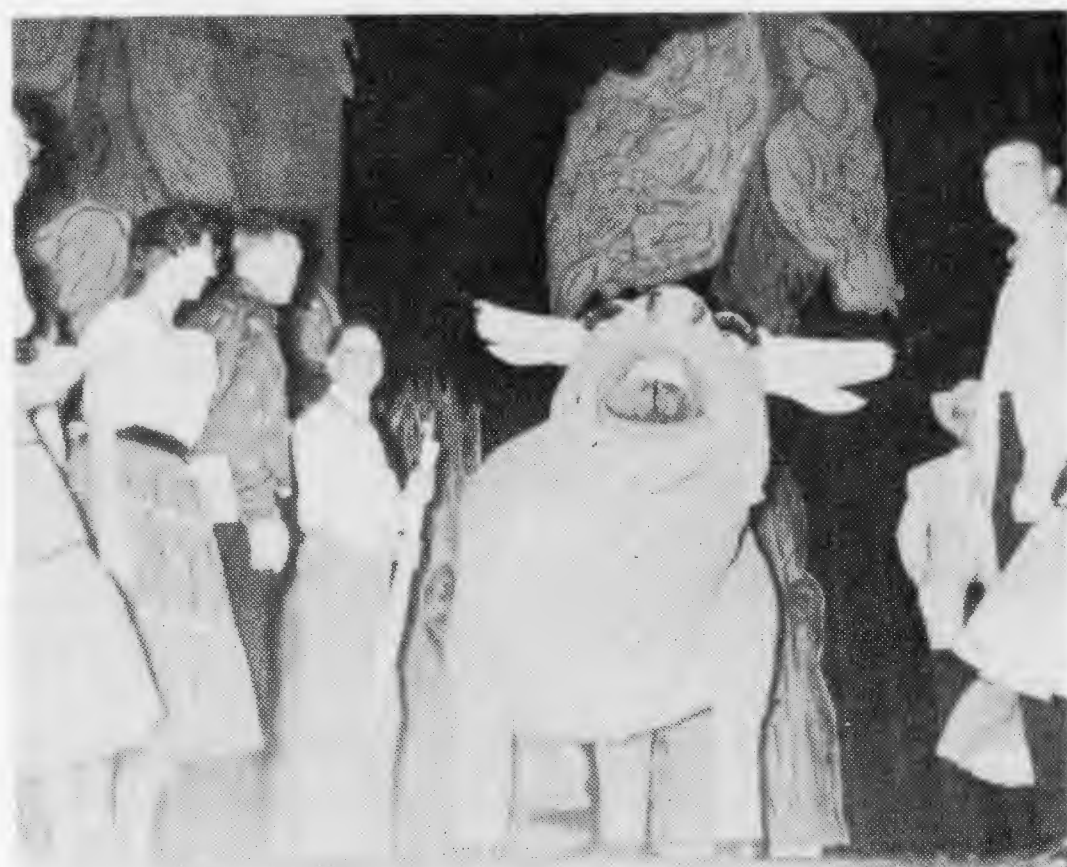
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## SQUARE GEM



"Babe" and square dance friends.

The "Hostess with the Mostes" at the recent Central Puget Sound Council Winter Festival in Seattle was Paul Bunyan's, "Babe, the Blue Ox." This work of art, constructed by members of the Hoot 'n' Holler Club, was purchased by the Club and now shares the stage with caller Jack Johnson at each dance. Sharing is not quite the word as Babe's dimensions are approximately 10 feet high and 15 feet long and Jack is not quite to that. Babe is very well-coordinated in her movements in spite of having a "stomach-full" of control cables and various electrical gadgets!

—Ted Hastings, Renton, Washington

A crackling new one dollar bill to Ted.

### IN "PAPPY'S" MEMORY

Square Dance Callers Association of Southern California has prepared a plaque for Dorothy Shaw of Colorado Springs, Colo., "In Fond Memory of a Beloved Leader, Dr. Lloyd Shaw." The inscription reads, "May this plaque serve as a perpetual memento of the untiring devotion of a man who gave so freely of his time, energy and talent to the cause of SQUARE AND ROUND DANCING. His achievements and influence in this field will stand forever as shining examples for others to follow."

In Bethesda, Md., the Memorial Square Dance for the Lloyd Shaw Memorial Fund on January 31, was an eminent success. Calling was by Dr. Shaw's Alumni of the area and netted a fine contribution to the fund which will help to finance completion of "Pappy's" unfinished book.

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**Y'ALL COME!**

**GEMS FROM OTHER PUBLICATIONS**

(Promenade, L.I. [N.Y.] Square Dancers' Fed. Newsletter—December, 1958)

"You can help the dancing picture. Listen to your callers and leaders; they are trying hard and generally doing a tremendous job. Don't be afraid to mention to your non-dancing friends that you are a square dancer. Let them know that **YOU LIKE IT** and that **THEY SHOULD TRY IT**. Look for opportunities to swing your P.T.A. or your church group or

your civic association into respectable square dancing. Offer them demonstrations and callers and fun. If you don't take the lead then someone else, with cider jug, floor stomping, arm twisting ideas will. Good luck."

\* \* \*

(Lucille Harris in The Roundup, Minneapolis, Minn.—December, 1958)

... "The following are the (round) dances being enjoyed in the large square dance groups in the Twin Cities: Two-steps; Shine

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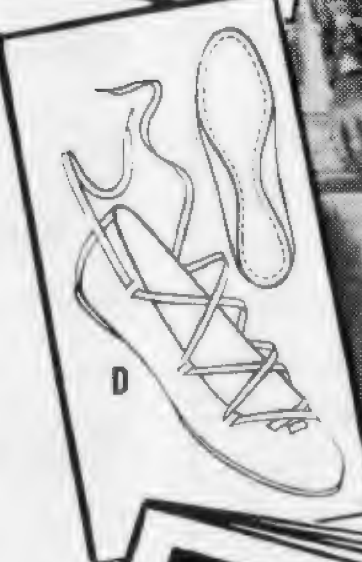
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On Harvest Moon, Kit Kat, Skipping Along, Do You, Bubbles in Wine, Champagne Time, Love Me, Tonight's the Night, Can't Get Lovin', Walking to the Whistler, Rick Rack. Among the waltzes are; Mannita, Come Dance With Me, Waltz Caress, Tammy, One Kiss, Smile Awhile, Wishful Waltz and Forget Me Not."

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One side called by Red Warrick

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#305 — **GEORGIA STOCK, Key C / DOUBLE SHOVEL, Key of G.** Ernie Hunter fiddlin' with the Melody Cowhands.

Pick up four used tennis balls and with a good grade of plastic adhesive, glue a washer with a half-inch hole to each tennis ball and attach them to the four corners of the bottom of the turn-table. If the turn-table's corners are of different weights, use a softer ball for the light-weight corner. The washers keep the ball from rolling around. By shifting the balls around, the turn-table can be leveled very nicely and this beats a big wad of rubber cushion.

—Herb Perry, Lancaster, Calif.

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● We wish to thank all our patrons who have made it possible for us to move to our new and much larger store where we hope we will be able to better serve you in the future.

*Bud & Mary Faulkner*

**Bud and Mary Faulkner**  
**8315-17 Wornall Rd., Kansas City, Mo.**

*(Letters, continued from page 6)*

first. Being way up here in Northern Michigan where we do not have nationally known callers and teachers we do rely on Sets in Order. Thanking you for giving us such a wonderful square dance book.

Mrs. Olive Anttila  
 Ishpeming, Mich.

**You're certainly most welcome. Editor.**

Dear Editor:

...I guess I should tell you while I am writing that your magazine is being received up here more enthusiastically with each new subscription that I sell. Woody and I think it is the greatest, and still look forward to each issue.

Marge Woodward  
 Las Vegas, Nevada

**And, thank you! Editor.**

Dear Editor:

I have a suggestion that may be wholeheartedly welcomed (or ridiculed) by many of our fine "big name" callers who are touring the country calling to strange groups of dancers. I can see them up there just itching to give out with some real "go get 'em" calls but playing it safe and "calling to the crowd." Now a fair number of us ... would like to get in on some "go get 'em."

Why not invoke several "exhibition" calls during the evening — announce them as such — invite those capable to participate and at the same time caution the average dancer against the plunge with the recommendation that he may well get more out of the "exhibition" call by watching ... Hope this gets a try!

E. L. Kern  
 Colorado Springs, Colo.

**One of the greatest problems to the touring caller is the split-level-dance. The caller realizes that everyone in the hall has paid equally to dance to him and his job is to keep everyone happy. When it is possible, a smaller group of the "hotter" dancers have brought a caller in to call for them and, in pulling all stops, the caller hurts no one. Every instance is different but considerate and careful planning with the traveling caller beforehand will usually result in a dance that is satisfactory to all. Editor.**

Dear Editor:

...After I arrived here I started looking for a square dance club. None was to be found so I talked to a few here and ... we formed the Rice Paddies Do-Si-Dos in Taipia, Taiwan. Capt. Dwight Kramer is president, Sgt. Bradshaw, V.P., Capt. Charles Eade, Treas.,



Sgt. Red Dailey recorder and myself club caller. This I am *not* as I have been dancing only a couple of years. Never called or even tried but someone must pass on to others and let them in on such a pleasant pastime.

I am now instructing a group of Americans and Chinese but we don't have a P.A. set... We need one and I thought you might know if there is a used set around that we could get reasonably, as funds as short... If you can help or if anyone cares to help with advice to a beginner caller and instructor and a new club please write us. We would like to hear from as many clubs as possible.

M/Sgt. James W. Lawrence RA 35490060  
USTDC Maag Disp. APO 63,  
San Francisco, Calif.

**Any Stateside dancers like to adopt a club? Ed.**

Dear Editor:

... (On) Fast Tempo Callers. I believe it is fitting that some blunt language be used at this time in the hope that perhaps some of the cognizant callers might glean a grain of wisdom... This is directed at a number of our callers, fortunately not a majority of the whole, but unfortunately much too large a minority.

May I point out that in six years of square dancing I have never heard a dancer on the floor express approval of an excessively fast call. I wonder what leads these misguided individuals to the conclusion that the tempo indicated on the record is incorrect...

The Common Sense type of caller's contribution to the square dance function is deeply appreciated by the square dancer. To be forced into competition with the caller is just as deeply resented by the square dancer...

Edward A. Morash  
Chula Vista, Calif.

Somewhere along the line the dancer realizes that his job is to "follow" the caller and not "climb his back" on the calls. The caller's lead of a couple of beats so often makes the difference between a smooth dance and a "rat race." If a caller feels that he is forced into a faster tempo or clipped timing it is certainly his responsibility to settle down a bit. Dancers, on the other hand can adhere to their callers' requests for smoother reactions. Cooperation between caller and dancer will certainly lead to a solution.—Editor.

Dear Editor:

... Had a caller, Bob Reed, and his wife from Port Huron (Mich.) a few weeks ago and we'd like to strike a new medal for them. It was a terrible night, roads all blocked and

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Ralph Page, Editor  
182 Pearl Street, Keene, New Hampshire  
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### *The NEW ENGLAND Caller*

Charlie Baldwin, Editor  
1621 Hancock St., Quincy 69, Mass.  
\$1.50 per year

### *The Roundup*

Box 5425, Lake Street P. O.  
Minneapolis 8, Minnesota  
\$2.00 per year



radios warning everyone off the highways but not only did our caller come but he brought nine couples with him that 65 miles! We also had a visit from Willard Winkler from Port Huron on New Year's Eve and it started to rain and freeze, so you know what kind of a drive he had, too. Brave people, square dancers! . . .

Barney and Jean Myers  
London, Ont., Canada

**Neither snow, nor sleet nor dark of night, etc. Ed.**

Dear Editor:

. . . Here I sit and my square dancing friends sit, also, reading the full page ads of record companies . . . We get so hepped up about them that we order them, some of us from here and some from there and we wait for the mailman to deliver the latest square dance hits. Then, one fine day he comes. Records? No, a letter from our record dealers, "Sorry but the records you have ordered are so new that we haven't heard them ourselves." We sit in our disappointment and read a new issue of Sets in Order — a new page of ads, a new release. We grab pen and paper and order the new record . . . The mailman comes again, this

time a box of records. We rip off the paper and find — Smoke on the Water, Trail of the Lonesome Pine and a note, "Sorry we couldn't send the new releases but we haven't received them from the recording companies yet!" . . .

Harry Harrison  
Gilson, Ill.

**We've talked to the companies and they're all conscious of the problem and are trying to do something about it. In some instances now, you'll notice that an ad will list some date later on in the month when the record will be available. Often there are delays somewhere between the recording company, the distributor and the retail dealer. Before long it is hoped that when you read an ad in Sets in Order you'll know that the records are now at your dealers. At least that's what we're all aiming for. Editor.**

Dear Editor:

Since my coffee perc (thru selling subscriptions) proved a successful project, I would like to work towards the electric grill I see advertised as a Premium. The magazine is so interesting now that several have asked me to sign them up for subscriptions . . .

Goldie Lawrence  
Trail, B.C., Canada

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well. Talked to one man not long ago who said that there was a period of several months in his area when every club was saving toward a coffee maker and he seemed to hit each club the night they were making their big appeal for subscriptions. He claims to be Sets in Order's only twenty-five year subscriber. Editor.

Dear Editor:

... We are enjoying the series in Sets in Order of the various Square Dance Halls over the nation, especially since we are one of those couples spending much of our time at this pleasurable task. We have operated the Wheat-

land Square Dance Center for nine years come next March.

Frances M. Schmidt  
Plainfield, Ill.

Dear Editor:

We have always been proud of Sets in Order as a professional magazine representing the best of Squareing. The heart, the challenging material, the vision are all combined to make each issue a permanent contribution. We thank you again ...

Lee Palmer, Ypsilanti, Mich.

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\*KNOTHEAD information, names of your OFFICIAL STATE REPRESENTATIVE, and application blanks can be obtained from:

WASHINGTON KNOTHEADS c/o RAY LANG, P. O. Box 786, Bothell, Wash.

### NEW AREA PUBLICATIONS

Several new area square dance publications have appeared during the last few months. One is the Square Dancers Grapevine published by the Yellowstone Square Dance Council in Billings, Mont. Intended as "instruction, information and entertainment" for the dancers locally, it seems to be just that, with a very neat 6-page sheet containing news, dance calendar, etc., as well as noting the Round of the Month chosen by the Council.

Square and Round Dance News is published in San Antonio, Texas, with Joyce Walter as

Editor. An eight-page printed sheet, it has a professional look and purveys editorial comment, dances, news and club information.

Square 'm-Up is a single sheet put out in Lancaster, Ohio, by Dick and Ruth Needham. It contains pertinent news of the area and describes places to dance.

The Promenade of the Long Island Square Dancers Federation is not new but it has assumed a new look since being taken over by Diane and Hal Rice, as Editors. Their comments and the handling of the news as well as the general appearance of the paper, is clever.

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### OREGON SLIDES INTO THIRD

*By Wayne Puckett—Portland, Ore.*

**T**HE OREGON Federation of Square Dance Clubs is now going into its third year under the capable leadership of a hard-working group of the state's dancers. Incoming President Ted Hiatt of Portland moved up from a year as President of the Portland Area Council; First V.P. Frank Bishop is from Salem; Second V.P. is Ed Sticka of Forest

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Grove; Recording Secretary is Velma Newcombe of Lakeview; Treasurer Archie Anderson of Portland; Corresponding Secretary Mildred Miller of Wedderburn; Membership Chairman Pete Wright of Toledo and Past President Rusty Tiedeman of Jewell round out the panel. Georgia and Wayne Puckett are the Federation's Goodwill Ambassadors and Honorary Lifetime Members of the Executive Board, as well.

The first meeting after the installation of the above officers was held on January 11 at the

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Hayloft in Portland, after a pre-meeting dance in the board's honor hosted by the Lads & Plaids Club. The Hayloft meeting was followed by refreshments and more dancing as guests of Portland's Do-Si-Do Club.

Items of state-wide interest were handled during the day-long meeting and prominent among them was a progress report on the 1959 Festival by Chairman Mel Stricklett. Mel introduced his executive committee members and outlined plans for the dancing, clinics, workshops, housing and entertainment square

dancers may expect when they come to Portland July 31, August 1 and 2. This 3rd Oregon State Festival will tie in with Oregon's Centennial Celebration of 1959.

The Interstate Highland Area Council invited the Executive Board to Lakeview, Ore., for their next regular meeting and the offer was accepted. It has been the policy to hold meetings in different parts of the state thereby making it possible for more dancers to sit in and see how our Federation functions — which is pretty successfully!

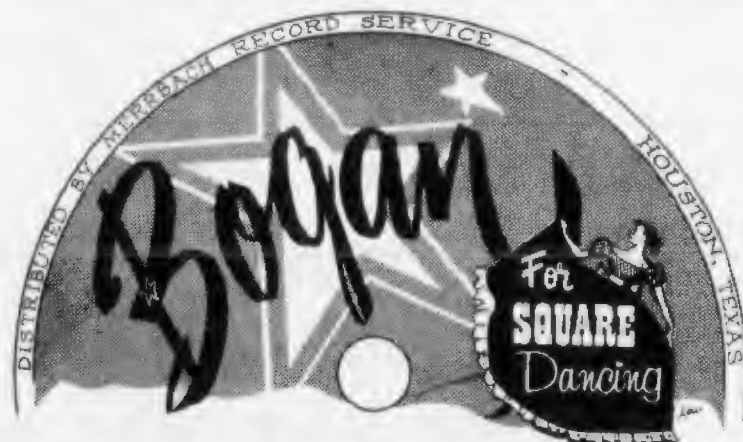


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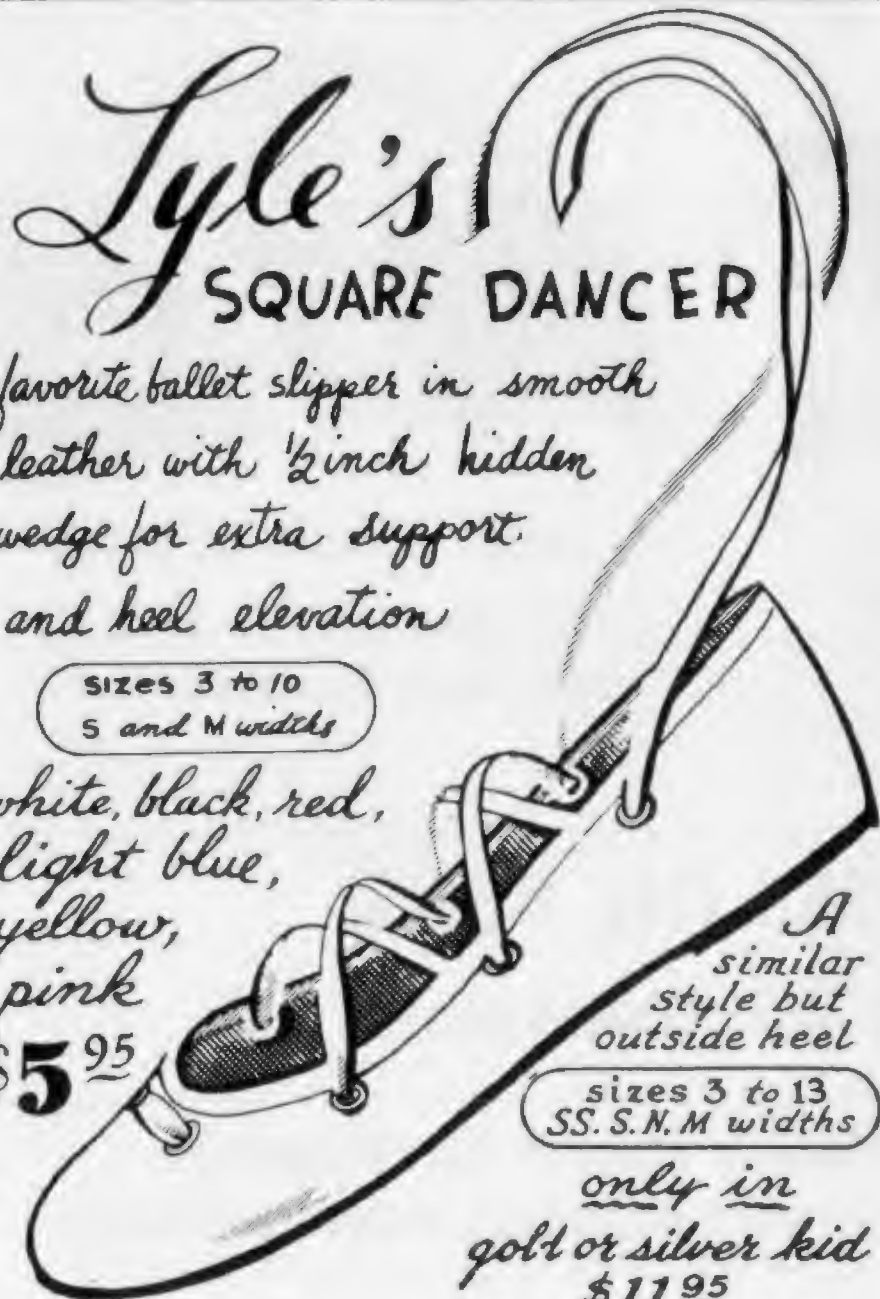
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*By Robert L. Ray—Centralia, Ill.*

**I**N EVERY AREA where square dancing has been successful, you can usually find in the background an individual or couple who have devoted much energy and time to achieving this end. In our area we owe much for our square dancing fun to Norton and Myrtle Spurgeon.

The Spurgeons have been square dancing for about 13 years and about 3 years ago they decided to try to start the activity here. They worked with three or four couples and invited everyone who wanted to learn square dancing to meet at the Community Center. Since that time square dancing seems to be the major topic of conversation in our town.

When the resulting Circle Eight Club started the Fall classes of 1957, approximately 22 squares were enrolled in the class, which included about 46 couples from the previous year's class plus about 42 new couples in the beginners' class. Each member had the opportunity to invite any new member who might enjoy square dancing. On each class night, older members of Circle Eight were mixed with the beginners to help with the instructions. Norton Spurgeon was the instructor and his method of teaching is by records, giving the dancers opportunity to dance to many professional callers.

During the summer Norton and Myrtle work two nights every week helping a group to

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learn the more advanced squares. In September, when the regular classes started, the Spurgeons taught the round dance class on Monday nights, advanced square dancing on Wednesday nights, helped groups that wanted to practice on Thursday nights, held the regular Circle Eight Class on Friday nights and either went out of town with their club members to other dances on Saturday night or had someone at their place for dancing. They have an area large enough for five sets and dancers are welcome at any time to get a set together and

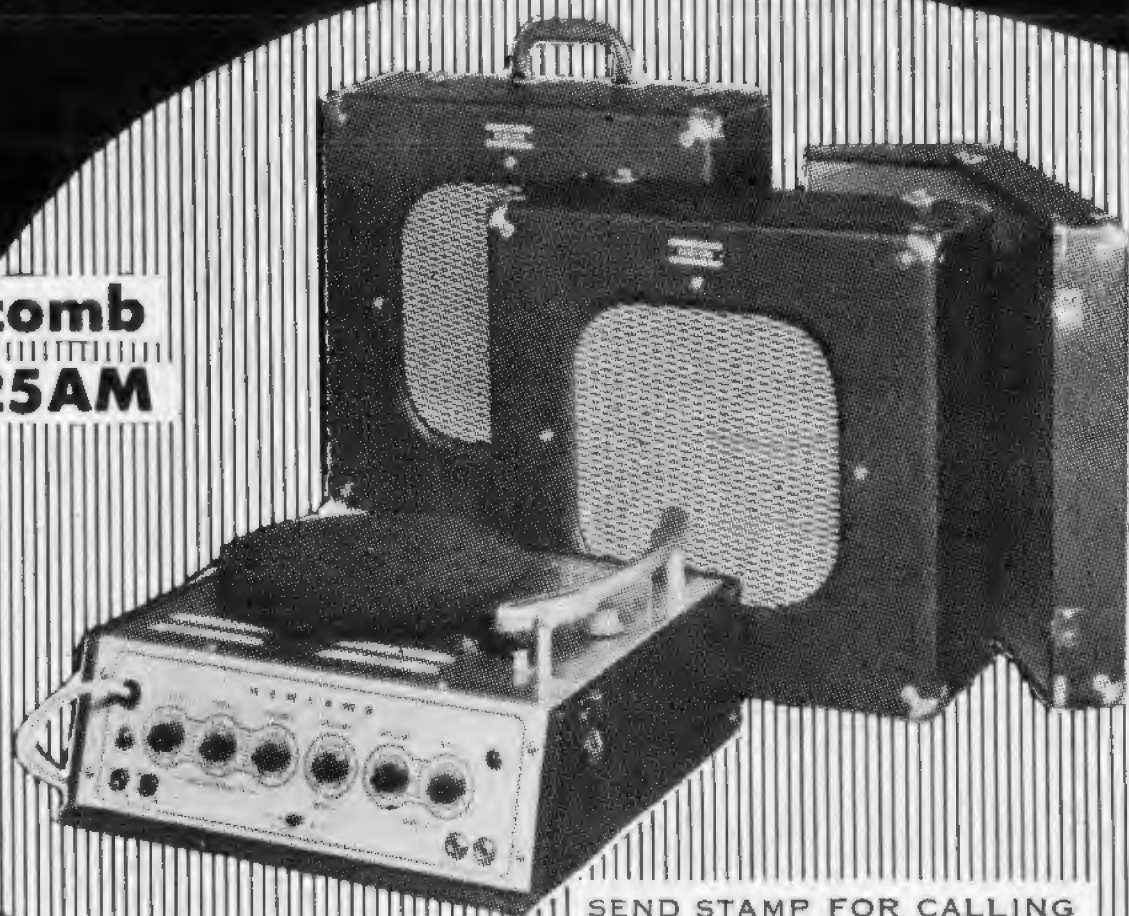
dance there.

There must have been many times when Norton and Myrtle have not felt like keeping up with their full schedule, but their loyalty to square dancing would not let them remain at home. There are many people in Centralia who feel that they could never repay the Spurgeons for the time and money they have spent in forwarding square dancing here. They have certainly given the people in this community the opportunity for a lot of good fun they never had before.

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**FLYING AROUND THE WORLD IN SQUARES**

*By Lillian Brdicko—Columbus, Nebr.*

**O**UR BAR NOTHIN' Square Dance Club took an imaginary plane trip around the world just recently and here is how we did it. We "took off" from Omaha, Nebraska. Ticket agents for the trip were our Treasurers, Tommy and Bernie Thompson and the Pilot and Co-pilot were, of course, our caller, Harold Bausch and his better half, Lill. Steward and

Stewardess were the Secretaries, "Shiney" and Lillian Brdicko.

Our first "stop" was Thule Air Force Base on the northern tip of Greenland. While there Harold called "Dancing On Top of the World." From there we flew to Paris and what else could be called but "After They've Seen Paree"?

A quick hop to Spain and Harold called "New Lady of Spain." During our flight to our next stop the ladies all picked partners for the next tip and when we "landed" in Arabia, they danced with "The Sheik of Araby." We journeyed on to China and there danced



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"Chinatown." The sixth tip found us dancing on the beach at Waikiki to "Hula Love."

We bade "Aloha" to the land of the Hula and the plane headed for the good old U.S.A. We danced "California, Here I Come" and while in California we visited Disneyland and rested while Veronica and Janice Bausch entertained us with pantomimes of "Socko the Smallest Snowball" and "I'm Glad that I'm Bugs Bunny." (You listening, Chuck?)

Our plane returned us to Omaha and we drove back to Columbus where we danced

"The Nebraska Traveler" and had lunch.

Lill Bausch narrated the trip and passed out tickets at the door. Each of these tickets had the name of a country on them and an airplane seat number and were used for mixers during the evening. The club also gave out souvenirs to lucky ticket holders. The souvenirs represented the countries we visited, such as rice from China, olives from Spain, etc.

We members and guests had an exciting evening on our flying square dance trip.

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<input type="checkbox"/> Language of Square Dancing Pamphlet (Min. order of 10)			.15 ea.	.10
(10c each in quantities of 100 or more)				
<input type="checkbox"/> Bumper Strip (2 for 50c)			.35 ea.	—
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TOTAL			\$	—

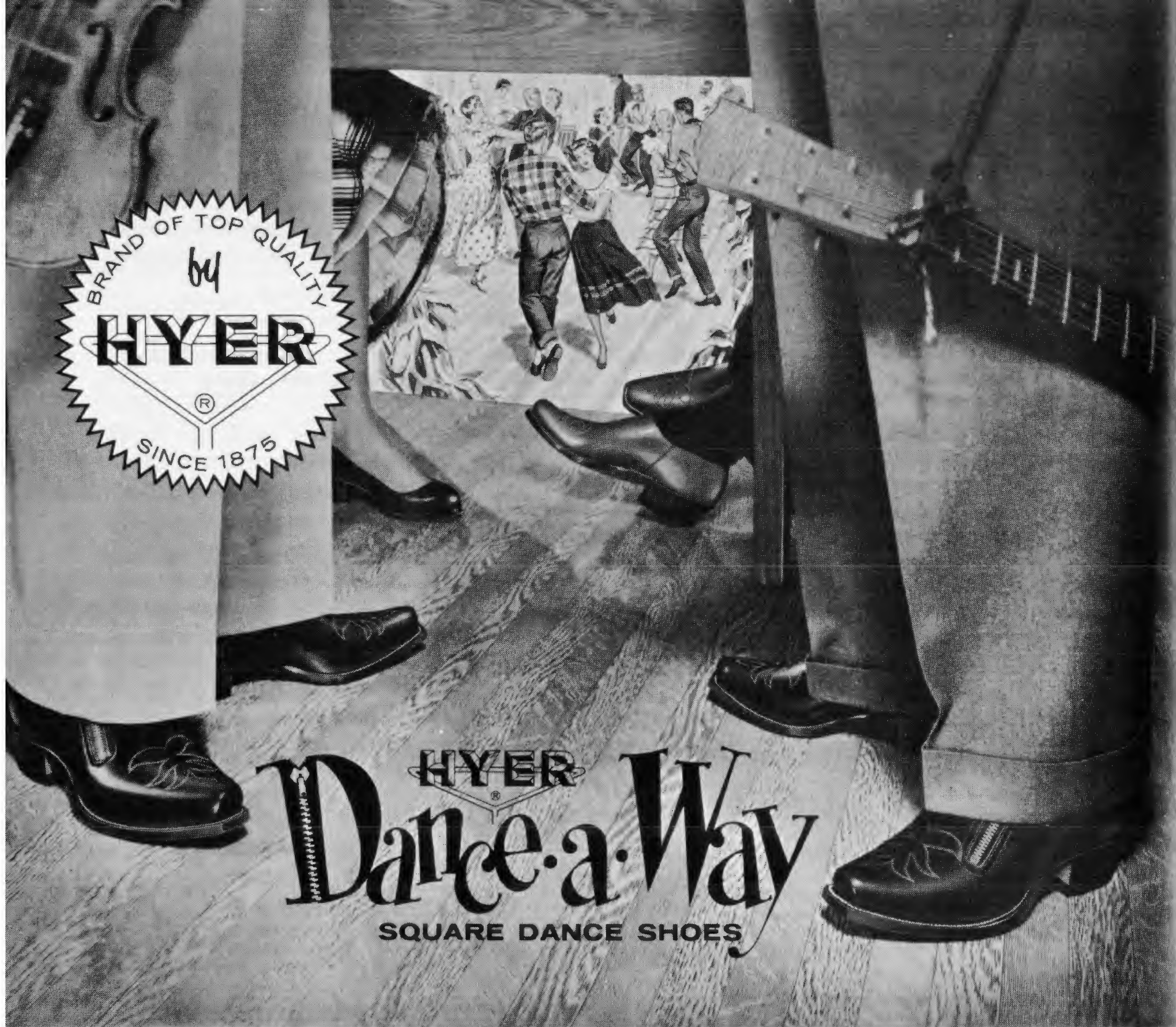
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New Square Dancers in Massachusetts! Here 60 squares worth of dancers from last fall's clubs meet to dance together at their Inter-Class Ball.

**INTER-CLASS BALL**

*By Bob Brundage—Danbury, Conn.*

**O**NCE AGAIN the walls of the Westfield (Mass.) Armory resounded with the whistle and applause of deliriously happy dancers as the 2nd Annual Inter-Class Ball of the Greater Springfield area came to a successful conclusion.

In setting up this affair, the area leaders were delightfully surprised to find there were no less than 584 couples registered in classes this fall under the sponsorship of the area's 21 clubs. Nearly 500 of these folks (244 couples) attended this Ball. The centers of 60 squares were marked on the floor, 6 squares across and 10 squares down, and the variety of patterns performed all in line was a beautiful sight.

For the dancer, here was the opportunity to hear and dance to seven strange voices under entirely new sound conditions; to realize that there is more than one way to call figures that their caller had taught them; to meet and socially enjoy friends they had not previously

**BLUE RIDGE FESTIVAL**

**SATURDAY, APRIL 25, 1959**

**Frederick, Maryland**

**Callers:** Ed Gilmore, Lou Hildebrand, Bill Millhouse, Blackie Simmons, Joe Turner

**Rounds:** Joe & Es Turner, Bud & Gin Mock  
Dancing from noon 'til midnight—Fashion Show, Caller's Workshop, Square Dancer's Turkey Dinner. Two Ballrooms.

For information write: **Frank Bush,**  
**450 Carrollton Drive, Frederick, Maryland**



met; and to experience the pleasure of doubling up and travelling to a new town, a new hall, a new experience.

For the caller, here was the opportunity to see if he could really keep dancers other than his own moving and happy; to see how his students compared with others; and to be seen and heard by the most enthusiastic group of the year.

Sharing the mike for 20 minutes each were: Don Blair, John Alden, Red Bates, Frannie Heintz, Ralph Sweet, Willie Jenkins and Bob Brundage (also M.C.) with Duke Miller of Gloversville, N.Y. as special surprise guest. Unable to attend because of previous commitments were: Gordon Vaughn, Bob Pike, Dick Steele and Earl Johnston.

Of course this is not a new idea nationally but in the East it is uncommon. For anyone interested in stimulating interest at the most opportune time of a square dancer's life, I cannot urge you strongly enough to give this idea a try. To me this is the most gratifying experience of each square dance year.

### PREMIUM PLAN WINNERS

Those who work hard selling subscriptions to Sets in Order on the Premium Plan gain their just awards. As the following, who have recently attained their goals:

John A. Lizon—Tonawandas Twin Square, No. Tonawanda, N.Y.—1 10" Record Case; 1 7" Case

M. Wilson Miller—Hart Beats, Prince George, B.C., Canada—50-cup Percolator

Ray Keunen — Pomenaders, Conway, Iowa — 1 10" Record Case; 1 7" Case; 1 Binder

Doris Turner — Curry Coasters, Gold Beach, Ore.—50-cup Percolator.

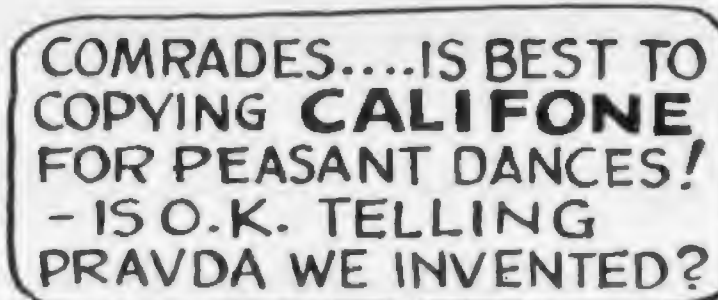
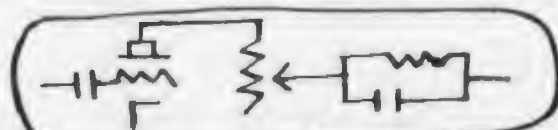
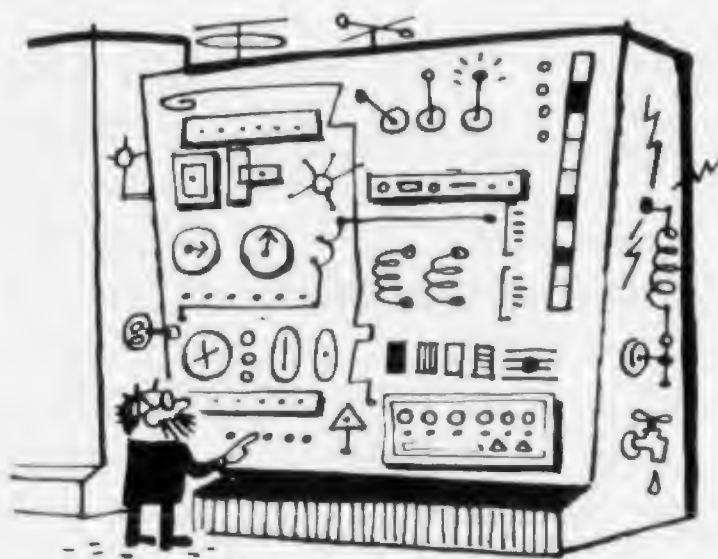
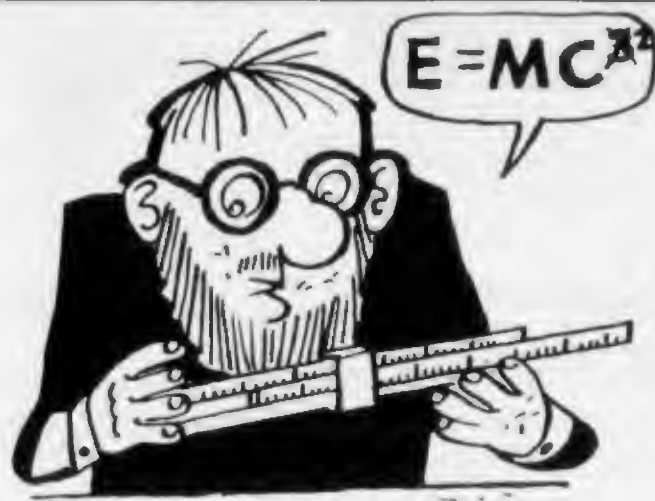
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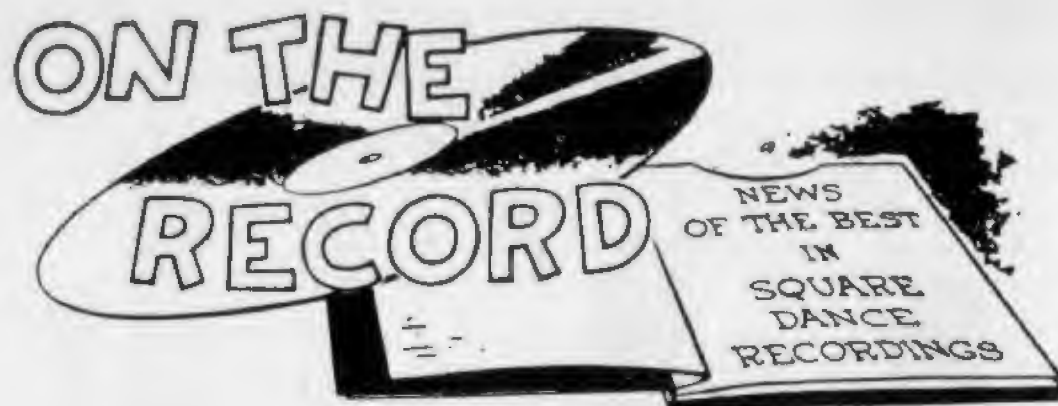
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### ON THE RECORD

New square dance records on leading square dance labels include the following:

**BLUE STAR**—#1524 Giddap/Cedar Break, hoedowns

**KALOX**—#1003 Pretty Little Thing/She Likes Dancing That Way, called by C. O. Guest.  
#1006 Pretty Little Thing/Soldier's Joy and  
#1008 She Likes Dancing That Way/Mississippi Sawyer are instrumentals.

**SETS IN ORDER**—#4006 long playing album Square Dance Time, with Lee Helsel calling.

**SUNNY HILLS**—AC 151 Tom Dooley, called by Joel Pepper, flip is instrumental.

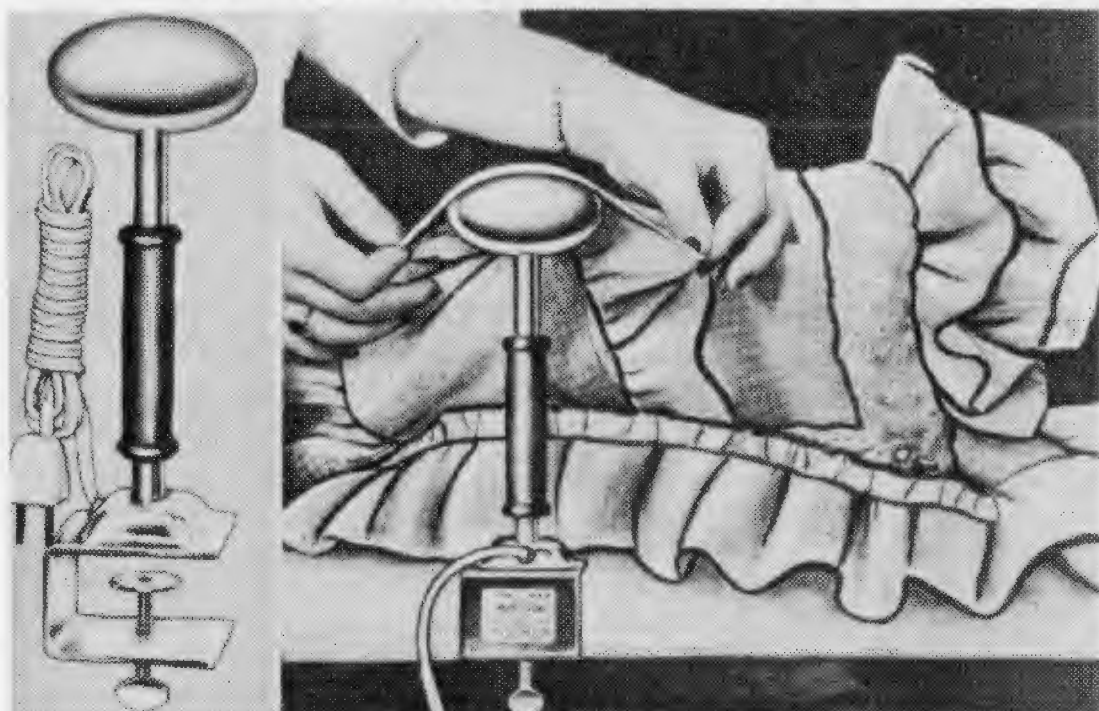
### ACTION BY CALIFORNIA COUNCIL

The council of California Square Dance Associations, which now numbers 14 associations thruout the state, met in Fresno on February 21, at a meeting attended by all but one of

the associations' representatives. At this meeting, presided over by George Pollock, president of the hosting Valley Associated Square Dancers, a prime item of importance was the Council's vote on participating in a national organization of square dancers. After a period in which each association's president rose to state his views on the matter — all of them negative — the Council took a unanimous vote against joining such a national organization. Prominent among the remarks made as reasons for their vote was the recurring theme, "We have worked hard to achieve our individuality and our identity; we have no wish to enter into anything which might seem to deprive us of this hard-earned achievement." 616 clubs were represented in the voting with a probable membership of over 30,000 dancers.

Other items taken up on the meeting's agenda included association boundary locations, a Square Dance Week for California and the State Convention. After the meeting the delegates adjourned to Harven's Restaurant where they were served a turkey dinner. In the evening they were guests of Fresno's Annual Squar-Rama Dance at the Municipal Audit.

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*Sets in Order*

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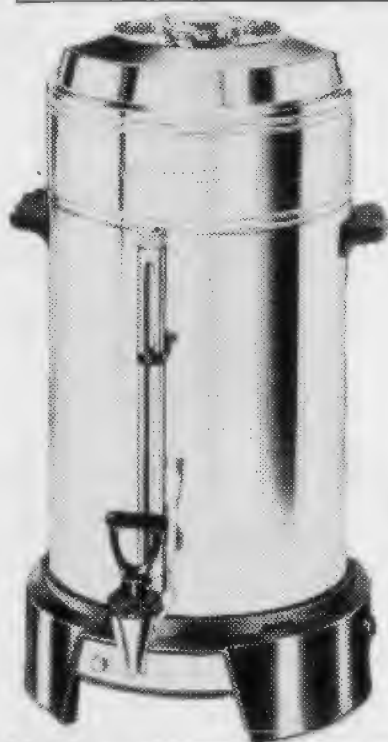




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